LOW COST SUBURBAN HOMES

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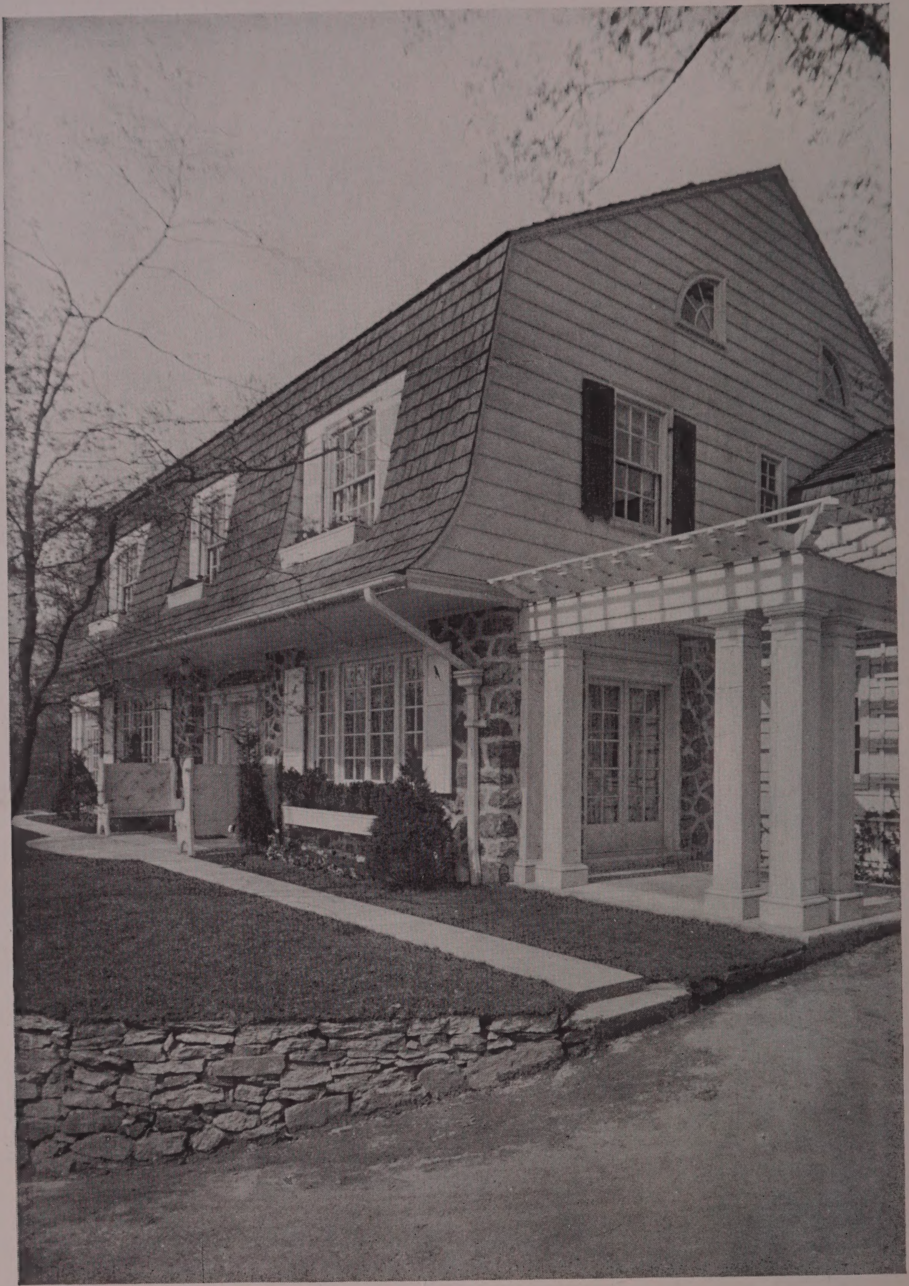

Dwight J. Baum, architect

Pointed native stone has been effectively used in this Dutch Colonial residence. For other photographs see pages 76–81

LOW COST SUBURBAN HOMES

A BOOK OF SUGGESTIONS FOR THE MAN WITH THE MODERATE PURSE

EDITED BY
RICHARDSON WRIGHT
Editor of *House & Garden*
Author of "Through Siberia," "The Open Door," etc.
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CONTENTS

PAGE

The Service of the Architect 1
Howard Hammitt

How to Go About Planning Your Home 11
C. E. Schermerhorn

The Cost of Different Kinds of Building 21
George Hunt Ingraham

The Promise of American House Building 31
Ralph Adams Cram

An Album of Low Cost Suburban Homes 42

Addresses of Contributing Architects 120

FOREWORD

THE HOUSE NOT MADE WITH HANDS

HERE, sirs, you can read of it — the house that is made with hands. For in these pages you witness the idea of a house being crystallized into a material entity. Here is offered a choice of country houses and you can learn how you and your architect can best work together for mutual advantage. You can see to the gardens that will surround it, the hardware, the plumbing, the lighting, the closets for the wife, the sturdy walls and the roof. It's an interesting process, this building a house from the idea up. To read of it stimulates; ambition is awakened.

Much the same materials are being used to-day as were used centuries ago. We have improved on them; we are making things more comfortable according to our conceptions of comfort, and more sanitary and more lovely to look upon, but each generation brings its own improvement in the measure of its added wisdom over the generation that has gone. The bathroom that was a luxury of yesterday is a necessity of to-day. Yet back of all building and building improvement is a mightier force than that of steel and stone and concrete. The house to-day is the product of ages of improvement in customs. Customs make houses what they are to-day; they are the architects and masons and carpenters of the house not built with hands.

Houses, a recent author claims, were made primarily to shelter and protect the child. Was it the tree-house of the tropics or cave-house of the mountain dwellers or the hall of the sturdy folk of the north, for the child's sake a home was devised to protect it against the heat of summer and the cold of winter. Sociologists are only now awakening to the fact that the love of father and mother for child antedated the love of husband and wife.

From the cave dwelling developed the hall — or cave above ground — and from the hall came the modern house. Traces of the influence of the cave as a model may be seen in the construction of the hall. The hall stood east and west, with the door in the western end giving less access to cold winds. The roof was pitched high so that the smoke could rise above the eyes. The lines of the roof were irregular, so that a foe would mistake it for a grass-grown mound of earth. The entrance was through the western gable, whose lintel was so low and threshold so high that no enemy could enter without difficulty. There was a window, too, in the center of the roof, through which the smoke passed out, and where stood the guard in times of danger. It was one big room without partitions or stories, and all the furniture was what we call built-in. In those days the sign of a man's strength was that he could tear the furniture from its fastening! A table ranged down the middle of the room, with a bench on either side, the middle of which was raised above the level of the rest and reserved for the master of the hall and his wife, the distinguished guest sitting opposite. As this was situated near the fire, it was also a place of great comfort. Two sacred things were in this house — the high posts, usually decorated with carvings of the gods, that separated the master's seat, and the cord that closed the roof window in hours of danger. It takes no great stretch of the imagination to build up from these rudimentary things our modern master's suite in the house, and the custom of locking up the house at night!

The desire for privacy — an acquired custom — brought about the division of the hall into rooms. The women's seat on the long bench marked the place where a partition was erected, and that space further subdivided into sleeping boxes or "lock-beds"— little more than closets into which the sleeper locked himself. Another partition or wall was erected parallel to the west gable, making a space that was divided into four rooms, two above and two below. One became an entry, one a storeroom, another a sleeping place. Thus the sleeping places went from the ground floor to their present positions upstairs.

When the life of the family became too complex for the rooms inside the house, other buildings were erected close by. Thus there was the guest house — still used to-day on some large estates; the seething-house for cooking, which can be seen on Southern plantations, an improvement on which is being advocated in a community kitchen and bakery of the town of to-morrow; bath houses, constructed near springs, to which water was conducted in stone pipes. In addition there were barns, byres, stables, sheepfolds and pigsties.

The fireplace was built to conserve the fire when wood began to grow scarce, one fire a day being built, and the hearth left to radiate heat the remainder of the time. From this grew the stove. Toward it was moved the seat of honor — for even as to-day, honor in the home spelled comfort.

With the subdivision of the one large room came the necessity for smaller movable furniture, the type of to-day. Ornaments grew from the bow and arrow and spear and the trophies of the chase to things of utility and decoration. Business customs required a knowledge of the time, and thus came into use the hour-glass, and then the clock.

Although in such limited space only a few of the simplest facts of the development of the house can be touched upon, it is evident what romance lies behind us and how custom has been fashioning through numberless centuries the house not made with hands. But the work has not ceased, and, as customs change, so will the house. One can only conjecture what the house of to-morrow will be. We have not yet completely solved the problem of dust, nor do many houses have elevators that eliminate the wearying climb of the stairs. Democratic customs becoming more widespread have made the servant question threaten the feasibility of a separate kitchen for each house. Heating facilities have also not reached the state of blissful perfection. The apartment house has done much to eradicate some inefficient and uneconomical evils, but it has lost, in the process, much of the old charm of the separate house. Nor can the time ever come when men will be content to have their home lives completely regulated by machinery or guided by community regulations.

The house not made with hands is not alone the product of people's customs, but of an owner's individuality. Each man builds his own house unseen, a house of sturdy walls not made of brick, roofed in with things other than slate or tin, windows fashioned of more than wood or metal and glass, and rooms made habitable with furniture no artist can create. For to each house made with hands is one made not with hands. You can see it — if you have the vision of the intangible.

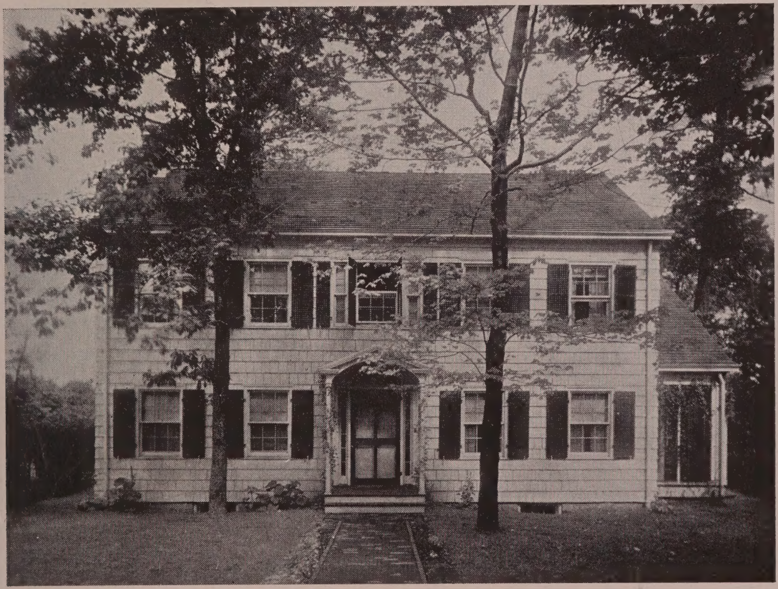
This volume, then, is for the man with that vision and with the moderate purse who wants a comfortable house in which he can carry out his own notions of good taste in decoration and sanity in living. In gathering the illustrations, an effort was made to present examples of houses that cost in the neighborhood of $10,000 and under. These figures may be misleading. Many factors can cause such totals to fluctuate. Thus an item of appreciable value is architectural detail. If you like a type of house shown here, but would not care for it in its entirety, the difference would reduce the cost appreciably. Another factor is that the costs of materials and labor differ with different localities. The house that costs $10,000 in New England will cost correspondingly less in the South. The greatest factor of all in reducing the cost of a house, however, is simplicity. Insist on simple direct plans that will serve the needs of a small family. The interior decoration and the planting of the grounds can be worked up as the building nears completion or as the purse permits. Starting with simplicity any amount of elaboration may be developed. It is indicative of the trend of American life that an inherent desire to live simply has brought about a demand for simple homey houses, such as shown in this book. The low cost suburban home is a symbol of present-day America. It is a house made with hands fitting to enshrine the house not made with hands.

R. W.

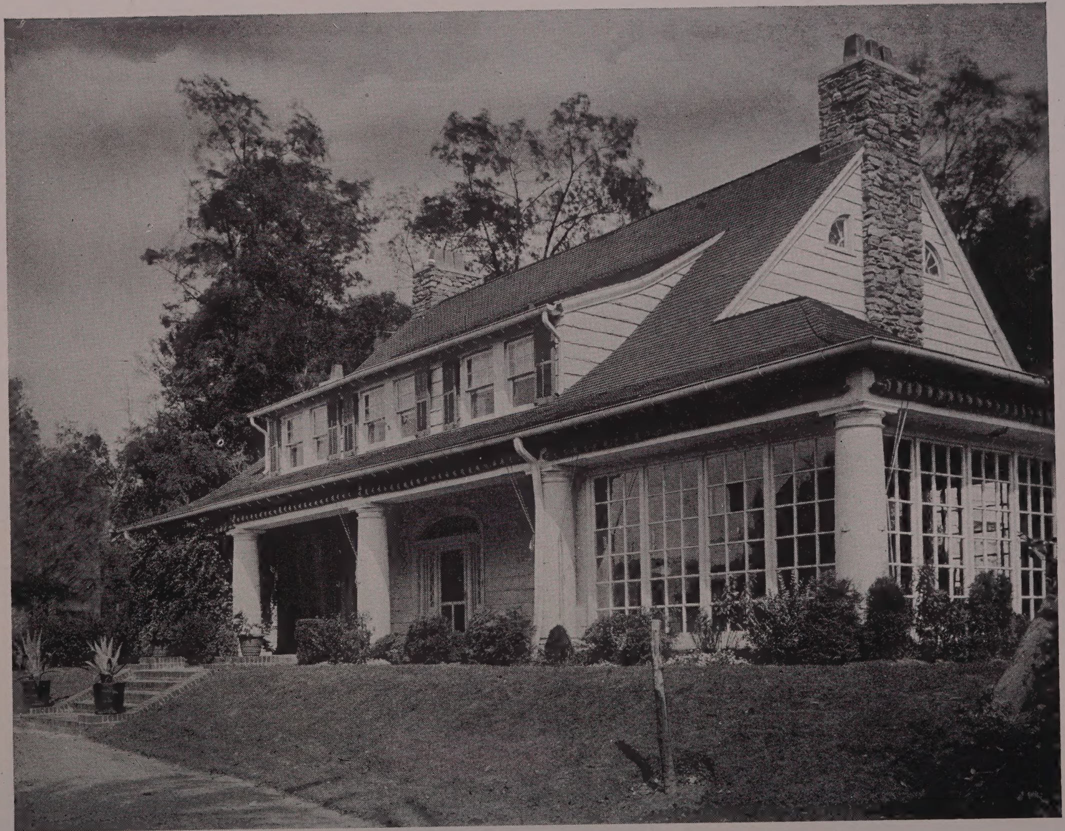
LOW COST SUBURBAN HOMES

THE SERVICE OF THE ARCHITECT

THERE seems to be a vague idea in the minds of many people as to the real functions of the architect, and exactly what service he renders in return for his fee. What he does in connection with the designing of a building is generally understood. It is common knowledge that in his preparation for the profession he trains his artistic talent to a high appreciation of form and proportion, makes an exhaustive study of



A Colonial house of this sort is suitable to most of our modern suburbs. Situation and house alike simulate the appearance of the Colonial village

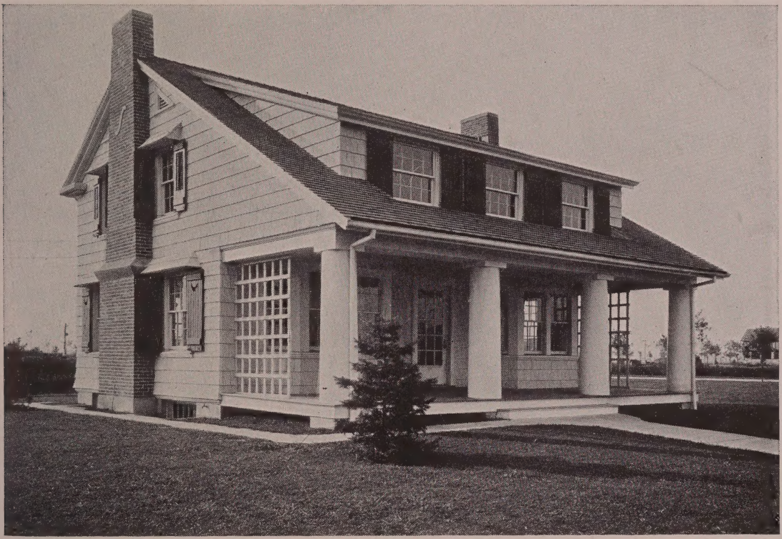


Bates & How, architects

Shingles are most appropriate to a style of house popular in America, and sometimes called the farmhouse type. When laid in wide courses and painted white, with green trimmings, the result is decidedly attractive. The enclosed porch is an attractive feature of this house.

the architecture of the ages and masters the technique of mechanical drawing; that it is his duty to translate into the design of the building his best appreciation of the individuality of the owner and cause it to represent truly in form the purpose for which it is to be used. But few people without building experience realize the nature and extent of the work aside from the matter of design that the architect undertakes in connection with the administration and supervision of the building operation and how it is possible for him to effect an actual saving of his client's funds if his work in this department is successful.

In his initial interviews with prospective clients he often encounters most interesting situations on this account and is obliged to correct many strange misconceptions in regard to his work and methods. For example, the proprietor of a public garage in a thriving New York suburb who is contemplating an addition to his building to double its capacity says, "The new building will be nothing more than four walls and a roof, and I would hardly need an architect for that." A young matron about to establish her homestead says, "I could have my house built from this plan I cut out of the magazine. It is almost exactly what I want and I would not bother with an architect; but I want some changes in the rooms and I do not quite like the exterior." A leading Fifth Avenue tailor who has decided to build a home in a suburb says, "I know all about building. No con-



The house as the owner generally gets it from the architect's hands; planting to be finished according to personal tastes

Aymar Embury II, architect

Stucco is being used more and more for various types of homes. Here its surface is made more interesting by judicious use of lattice

tractor can get the better of me. All I want is a set of plans and specifications and I can take care of the rest. Now show me the best house I can build for $12,000." Cases like these come every day to the architect dealing with prospective builders, and their frequence would seem to justify a brief explanation of architectural service in accordance with customary practise.

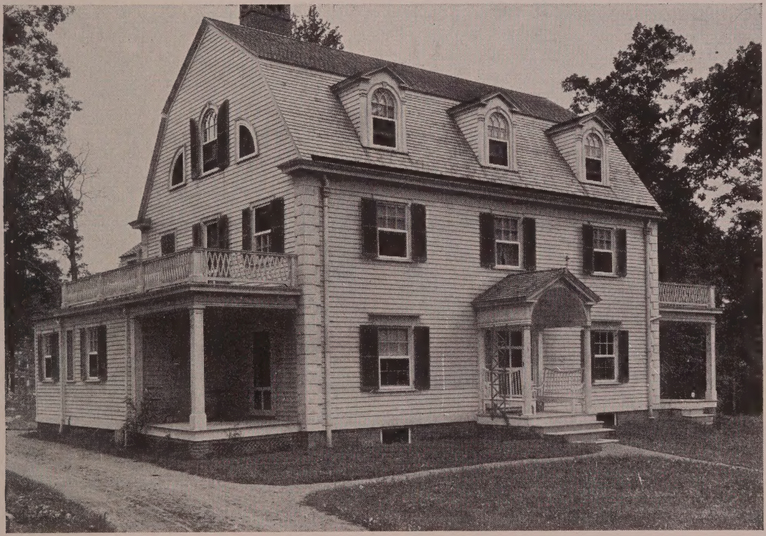
In the ordinary job there are three distinct divisions of the architect's work. These are: (1) the design, (2) the working drawings, specifications and details, and (3) the administration and supervision of construction.

The design is embodied in what are usually termed "preliminary sketches," which show the general plan of the interior and the form of the exterior. These are drawn to scale, but are not made in sufficient detail and with the accuracy necessary in actual working drawings. In these sketches the architect works out in definite form his solution of the problem based on the suggestions and requirements of the client. They constitute the medium through which a definite understanding is obtained of the size, design and cost of the proposed building. Here his artistic talent is brought into play and his ability as a designer is determined.

Before attempting this work he studies all those characteristics of his client that he can discover having a bearing on the client's home life. In this he must consider the whole family as a unit rather than the individual, if the house is to be equally successful for all. In the preliminary interviews he is ever alert for indications of taste and preference for special features. He will go over carefully with the client plans of a number of houses he has built and discuss the relative cost and desirability of various building materials. He is glad to see photographs of other houses that strike the client's fancy, as these assist him in determining just what is desired. A study of the proposed site is also necessary in order to design the building to harmonize with its surroundings.

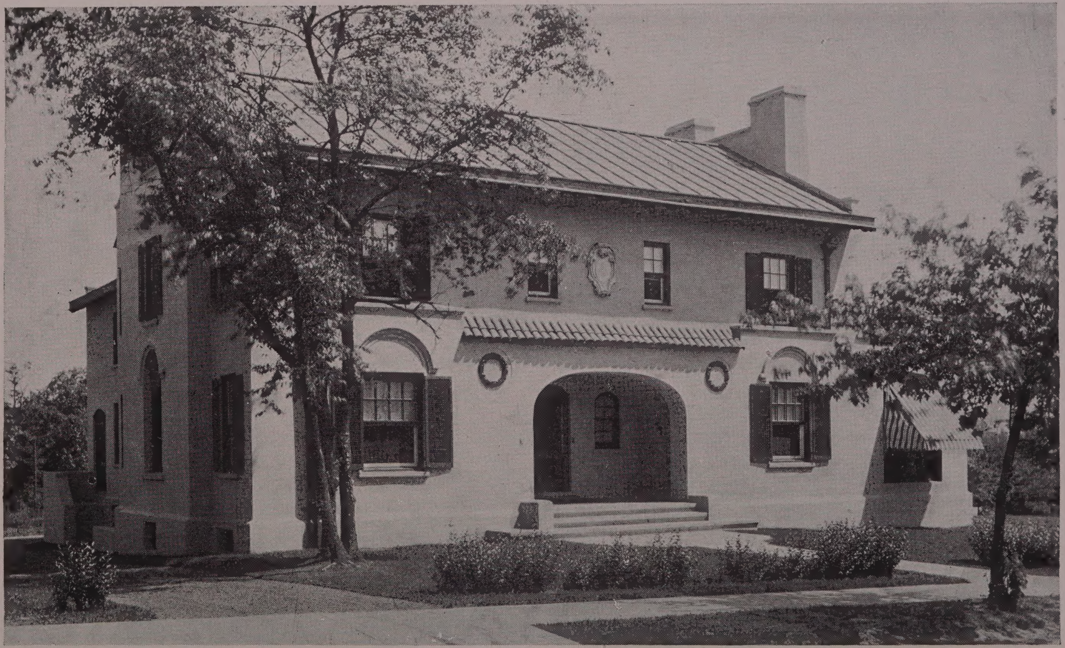
If the preliminary sketches as submitted are not entirely satisfactory they are changed or re-drawn until they represent exactly what the client wants and are acceptable in every respect. When these sketches are approved the first step is completed.

The next step is to prepare the working drawings, or plans, and write the specifications. The plans show the form and size of every part of the building. They require very careful and accurate work and are usually made by draftsmen under the direct supervision of the architect. Every detail is worked out precisely to scale and leaves no feature to the discretion of a workman. All questions of engineering, such as bearing strength of beams and columns, the relation between roof pitch and the roofing materials to be used, proper layout of heating plant, plumbing, lighting and structural ventilation, all these problems must be considered and wisely cared for.



Hays and Hoadley, architects

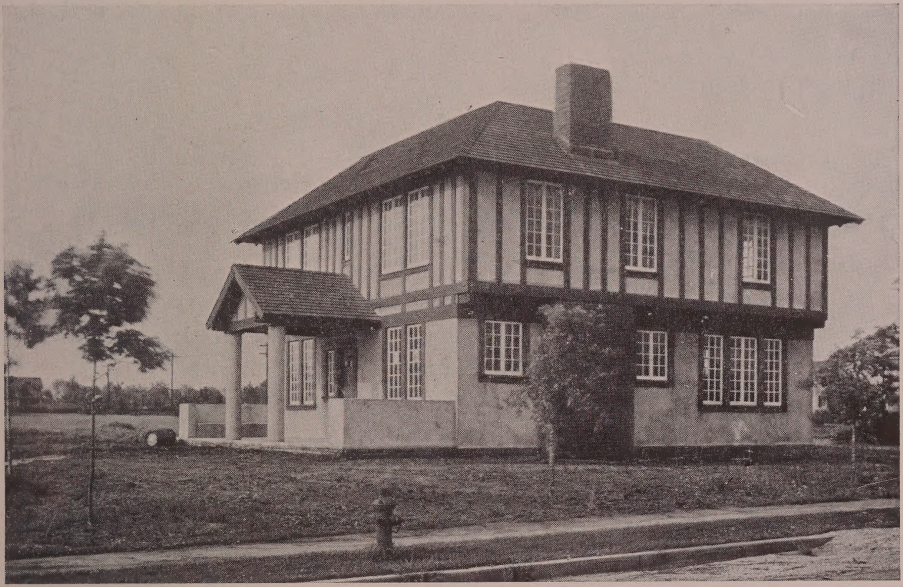
The use of clapboard here follows the old precedent. Clapboards are especially fitted for Colonial designs such as this



Hill and Stout, architects

An instance in which the nakedness of concrete has been mitigated by the use of decorative ornament in the tile inserts and arched panels above windows

The specifications designate the exact kind and quality of every material to be used and cover all details relative to the method of construction and progress of the work. They constitute the most important part of the contract with the builder. The judgment and experience of the architect is tested to the fullest extent in writing the specifications. In this alone he can often save the client many times the amount of his fee. The most appropriate material must be selected in each case, not so good as to cause needless extravagance nor so poor as to bring after regrets that too great economy was exercised. The specifications must be complete to the last detail and cover every feature of the work, for two important reasons. The first is that the builder is thus enabled to figure very precisely the actual cost of the work. Nothing is left to his judgment or imagination and he is not obliged to allow a margin for contingencies. He can, therefore, estimate closely and make the lowest possible bid for the work. The second reason is that complete specifications which anticipate and fully cover every feature of the construction work entirely eliminate all extra charges. This enables the owner to place a definite limit on the cost, plan up to this limit and be assured that the amount of the contractor's bid will cover his entire expenditure. To accomplish this requires most pains-



This adaptation of the half-timbered English cottage applied to an American suburb, shows in its lack of planting the necessity for vines and shrubbery around such a type of house. The English style of house requires privacy.

J. Lovell Little, Jr., architect

This suburban residence shows the adaptability of fireproof construction to houses somewhat along the English style

taking work on the part of the architect, but the result is sure to be of financial benefit to the client and save him much annoyance.

With the plans and specifications completed the architect takes up the third feature of his work, the administration and supervision of construction. He proceeds to obtain from builders bids for the work. He supplies blue prints of the plans and copies of the specifications for this purpose and his office is used as headquarters. His judgment and experience are again of value to the client in selecting the contractor to whom the work is to be entrusted. The integrity, financial responsibility, methods, promptness, efficiency and general reputation of the various bidders are known to the architect and his advice in this matter is sure to be of value. It is frequently wise to give the job on a higher bid than the lowest when the qualifications of the bidders are considered.

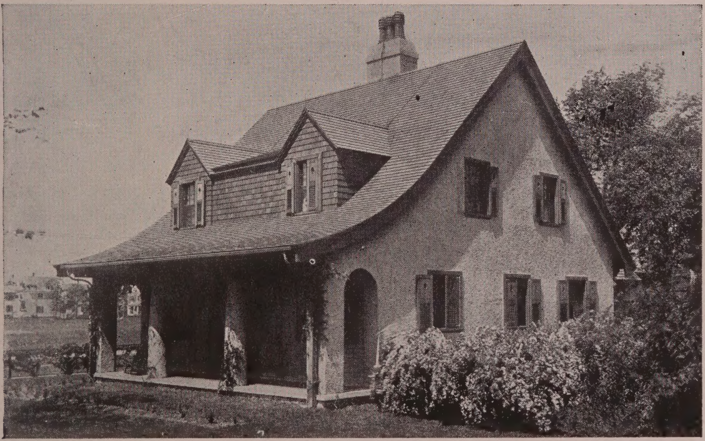
When the successful bidder is determined the architect acts as counsel for the owner and draws up all contracts between the owner and the builder. He is familiar with all points of law that apply to such contracts and no further legal advice is necessary for the owner to enjoy full protection of his interests.

Before excavation is begun it is customary for the architect to stake out the exact site of the building, taking advantage of the most favorable situation, with full consideration of the natural grades, so that best landscape effect will be secured and the least possible amount of special grading will be necessary. In country and suburban residence work this is usually a problem of considerable importance and one in which the experience and technical knowledge of the architect should always be consulted.

During the progress of construction the architect or his expert superintendent visits the job from time to time to see that all materials used are of the quality specified and every part is properly constructed. As the contract with the builder provides that no part of the work will be paid for until the architect has certified that it is O. K. it will be seen that the architect's judgment is final and his authority absolute. Since his own reputation as well as the interests of the client is at stake he will not hesitate to reject any work that is not fully up to standard.

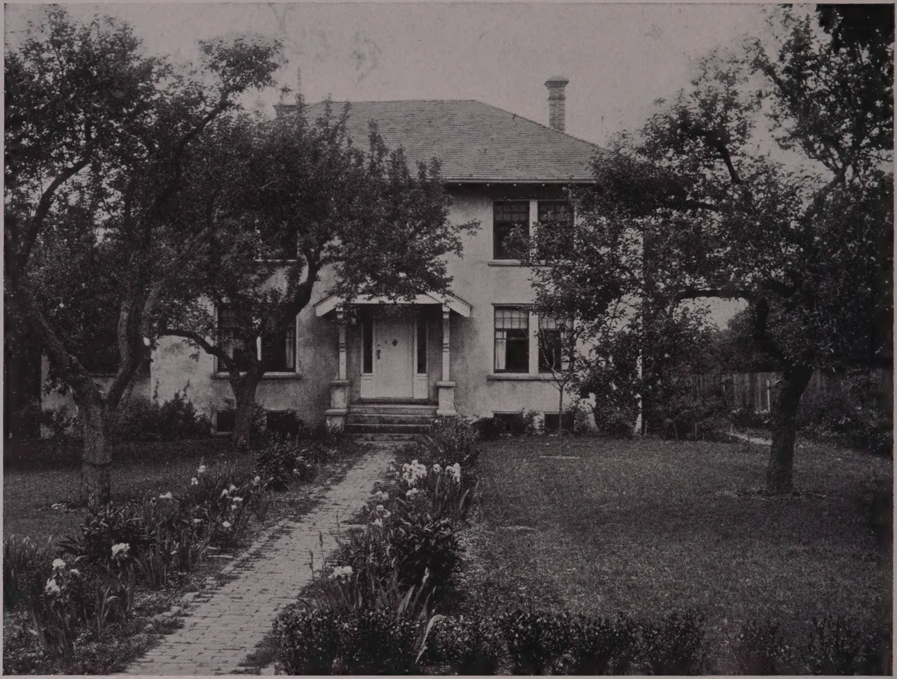
The advantage of this system for the protection of the client will be at once apparent. The builder must not only produce work that will satisfy his own conscience but every part must be finished up to a standard that will be satisfactory to the architect, who has full technical knowledge as to what it should be and also a double incentive to reject it if it is inferior in any respect.

HOWARD HAMMITT.



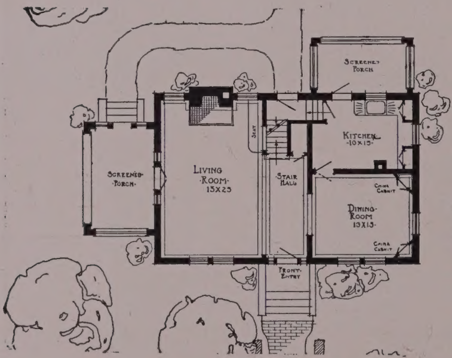
Frank A. Bourne, architect

The sweep of the roof gives this small stucco farmhouse a distingushing mark of individuality

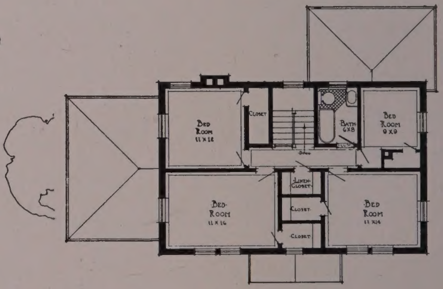


L. H. Bley, architect

A house designed along simple lines, the broad sweep of the stained shingle roof being especially in keeping with the attractive character of the surroundings



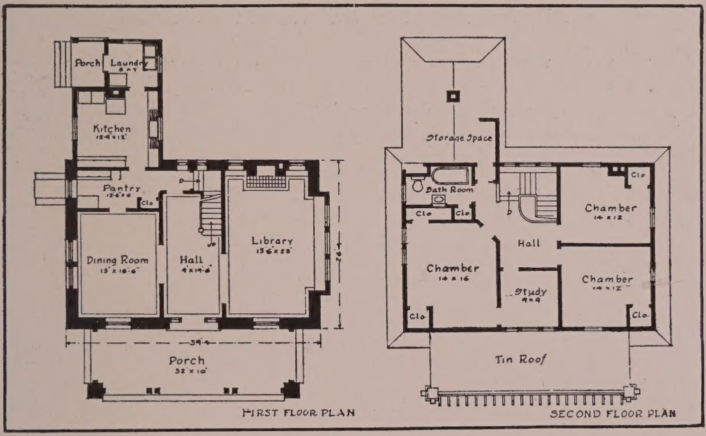
The screened porches add materially to the living space on the first floor



The stairs are admirably planned to encroach but little on the room space

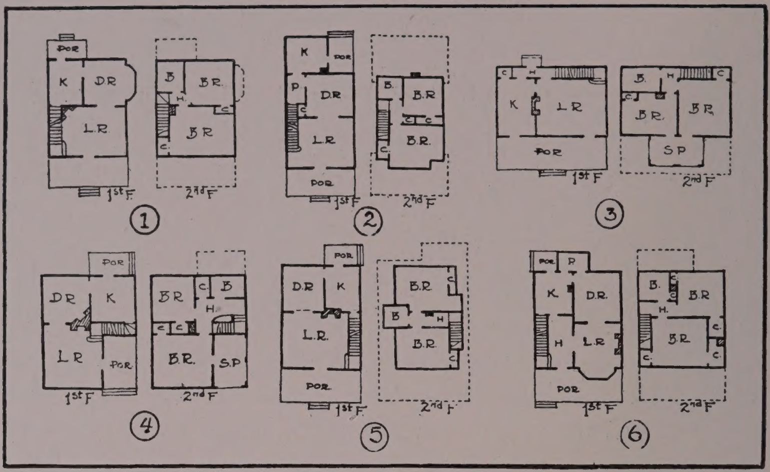
HOW TO GO ABOUT PLANNING YOUR HOME

THERE are no hard-and-fast rules to govern the planning of a house; personal habits and ideas are all-important factors; what might be inadequate for one, might be perfectly satisfactory to to another. In your contemplated house you likely have pondered over and considered that certain requirements are essential. Try to formulate and express these ideas in such a manner as to obtain an intelligent comprehension of how they will fit together; in other words "live in the plan" before it is caused to exist in material.



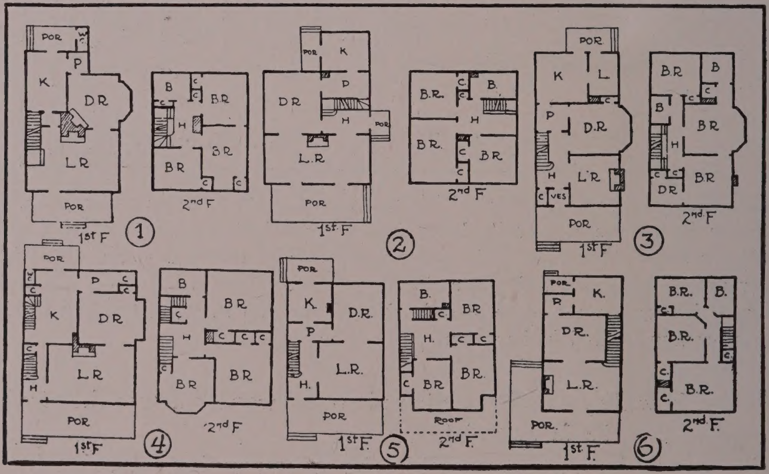
A good example of a "large-small" house with three bedrooms and a bath, having a center hall, a pantry available to hall and dining-room, and a wing containing kitchen and pantry. All bedrooms are convenient to the hall, and there is a room for use as either a study or a dressing-room. The rear chimney could be eliminated if a gas range were used in lieu of the coal range, hot water coming from a generator located in basement.

With simple lines, as suggested in the accompanying cuts, sketch out your ideal plan, correcting it until it typifies every required convenience adapted to every-day use for all those who have anything to do with the house, so that owners, guests, servants and trades-people shall find what they want without too many steps, trouble or conflict in the working of general house-



PLANS OF TWO BEDROOM HOUSES

(1) One chimney for heater, fireplace and range; bathroom over kitchen affording plumbing economy
(2) Narrow house, with pantry and a rear kitchen
(3) One chimney for two fireplaces, range and heater, second-floor sleeping porch
(4) Wide house, with sleeping porch, available to both second-floor bedrooms
(5) Extreme hall space economy, also a one-chimney type
(6) Stair hall and bathroom located for economical plumbing.

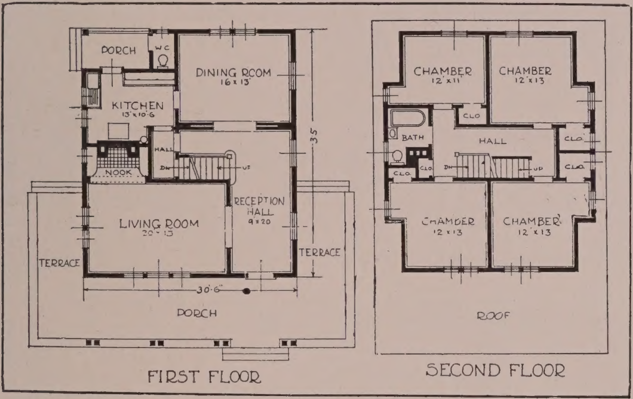


PLANS OF THREE BEDROOM HOUSES

(1) A one-chimney plan, rear pantry and bathroom over kitchen
(2) Front and side porches, living-room across house, pantry and rear ktichen
(3) A narrow front, with vestibule entrance, laundry adjoining ktichen, second floor has one private and one common bathroom, also a front dressing-room
(4) Stair hall, one-chimney feature and incorporates a back staircase
(5) Pantry between stair hall and kitchen, separate stairs to third floor
(6) Hall space economy and all appointments direct and compact.

hold machinery. Study over these plans; various features are typified and can readily be reasoned out, thus avoiding the impossible and impractical. Consider the diverse points between which the most traveling is done; bring them together without conflicting, so that you get directness, with each room in natural relation to the other, with the object of avoiding passing through one room to reach another. Provide for direct but independent means of communication between kitchen and front door; if possible the pantry or a lobby should intervene, in order to effect privacy and the prevention of kitchen odors permeating the house.

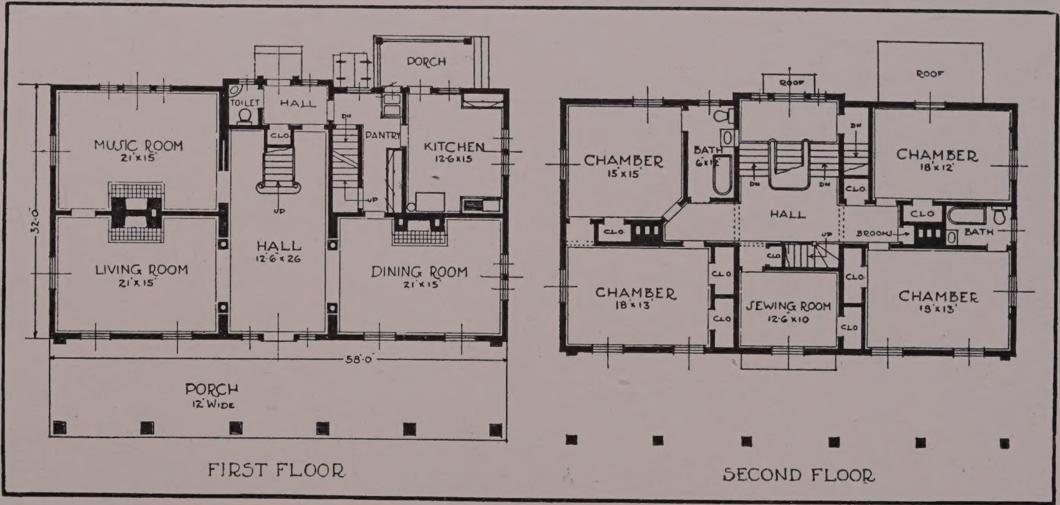
Avoid irregularities in floor levels, the confusion as to the "hand" of doors when hung (that is, whether they should open right or left to avoid interfering with closet doors or projections), introduction of windows in staircases, any chimney not being perpendicularly continuous from its foundation and inconsistent in its location to provide for heater, range and fireplace flues.



A typical example of a small, one-chimney, four-bedroom house with bath. It provides a front porch with side terraces, stair hall, large living-room with fireplace in an ingle nook. The kitchen is isolated from the house proper by means of two doors, thus also permitting the owner to go to cellar without going through kitchen. The want of a pantry backstairs and a laundry is to be noted, but the generous-sized bedrooms, with closet space and admirable main stair location, is considered a compensation.

Place the main stairway in the most advantageous position, consider its accessibility, its ventilation-affording possibilities, the head room under the floor construction, provisions for a turning space on landings, also easy step risers and generous treads.

Express your desire for an outside cellarway, the rear or other porch, the outside toilet, facilities for introducing ice to a refrigerator either from out-

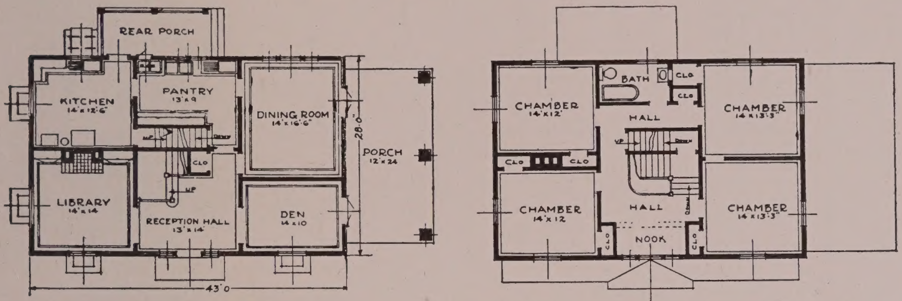


A center hall treatment with center staircase turning each side at main landing. Under stairs is located a rear hall with small toilet room, through this hall opens the pantry, also permitting access to front door by the maid and the owner to the cellar without entering the kitchen. The dining-room fireplace also provides a flue for the cellar heater and kitchen range. The backstairs end on the half-pace landing of the main stairs. The directness of the hall to all rooms is to be noted, together with ample closet space throughout, also stairs to attic, private bath and sewing-room. This example was selected to show an oblong house, with well-proportioned rooms, economical hall spaces, method of supplying ice to refrigerator, convenience of cellar-way and all appointments directly related.

side or so located as to eliminate the necessity for a journey with dripping ice through the kitchen or other apartment.

Plan to be orderly in arrangement, consider convenience of, position for, and light on sink, range and laundry tubs. Locate your kitchen or other dresser, cold room, grocery closet, your exterior wash-paves and hydrants.

The importance of the veranda or porch should not be lost sight of; it should be of a generous width and judiciously roofed so as not to darken, too much, the rooms upon which it encroaches, as it is easier to shut out the light than to let it in.



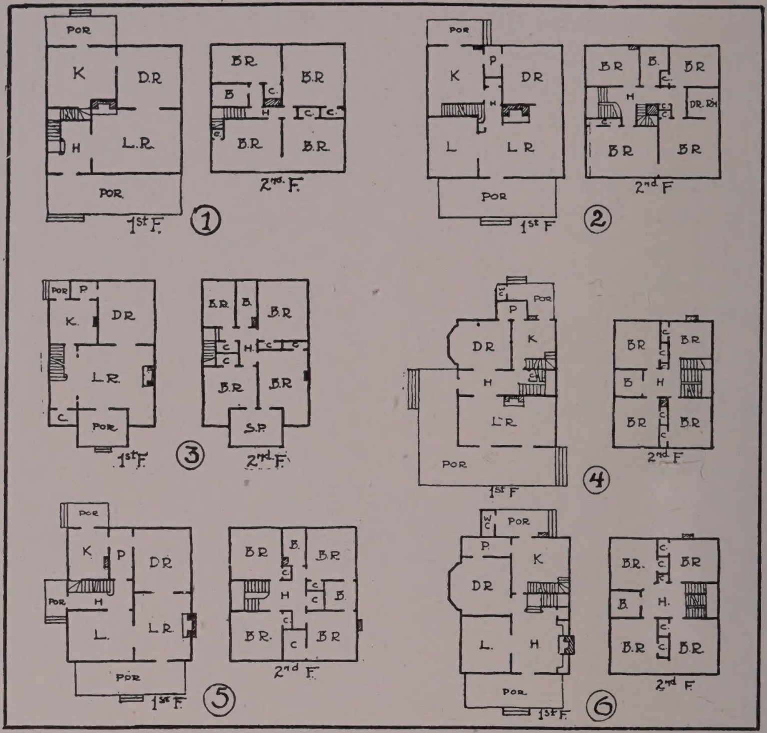
·FIRST FLOOR· · SECOND FLOOR ·

Many square feet of house area can be saved by means of a plan having the staircase in a semi-center hall; causing independent backstairs to be immediately available from the service portion of the house. This type of plan has many other economical features, bathroom over pantry and in close proximity to hot-water source, permanent refrigerator location opening on a rear porch, outside cellarway, a sewing nook in second floor, hall and bedrooms of generous proportions and very accessible to the hall.

Consider exposure to sun or light, direction of prevailing breezes and the general outlook or prospect from the house; the type of artificial light and heating, keeping in mind location and height of outlets and radiators for effectiveness and furnishing. Realize that plumbing economy is dependent on the close proximity and directness of supply and soil pipes, therefore endeavor to group fixtures on each floor, as near overhead as possible.

Endeavor to avoid breaks or offsets in wall and ceiling surfaces, crannies, niches and nooks; either deliberately convert them into closets or promptly reconstruct your plan study. Make a serious effort to keep to main or so-called "bearing" partitions for the various floors over each other, even to and through the top floor or loft, to act as roof supports and stabilize the house.

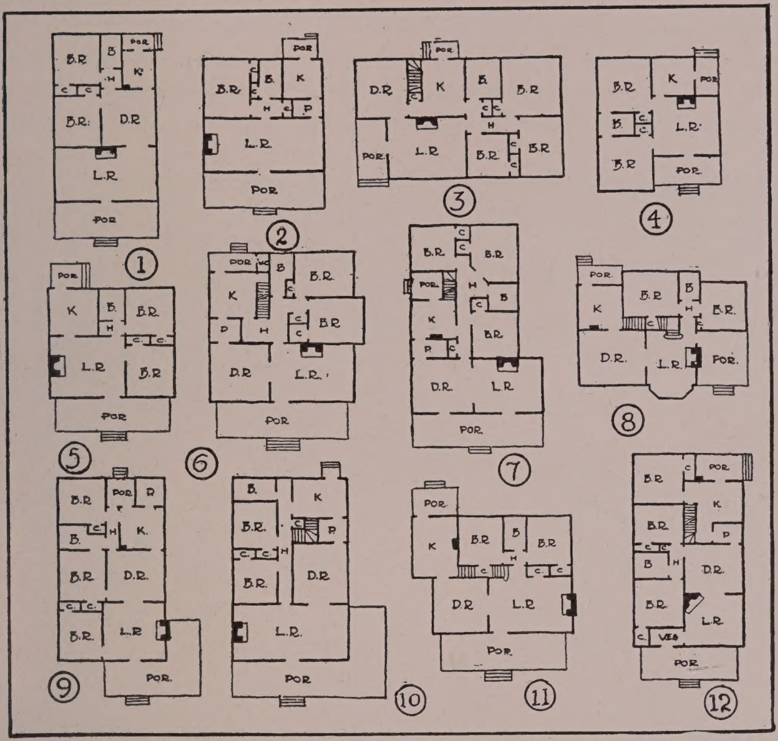
When the body of a house is being planned for a specific exterior outline, it is good practise to extend a wing to accommodate the first floor service requirements, such as pantry, kitchen, laundry and rear stairs and perhaps servants' quarters in the second floor, but isolated from the main portion of the house by means of a passage door from rear hall. It is important to give consideration in the plan to type of water supply — whether an attic or a basement tank is to be provided for.



PLANS OF FOUR BEDROOM HOUSES

(1) One-chimney type, with stair hall and bathroom over kitchen
(2) Introduces a library, with small hall separating kitchen from living-rooms, the bath located for convenient plumbing, the dressing-room a desirable feature
(3) Large living-room, hall space economy, a sleeping porch available from both front bedrooms
(4) A returned porch, stair hall and a back staircase
(5) Front and side porches, pantry separating kitchen from hall and dining-room, a private bath accessible from two bedrooms
(6) Hall with fireplace in an "ingle nook," a library, backstairs, small second floor hall with all rooms instantly available.

Now comes a need to think out the location of the house heater, whether hot air, steam, vacuum or hot water. The coal bins, a jelly closet, provision room, wood storage, location for vacuum cleaning apparatus, an individual lighting plant of acetylene, gas or electricity, must be considered. Keep in mind the need and location for outbuildings, the garden, gateways, walks, drives, terraces and hedges or fences with relation to existing streets and adjoining properties.

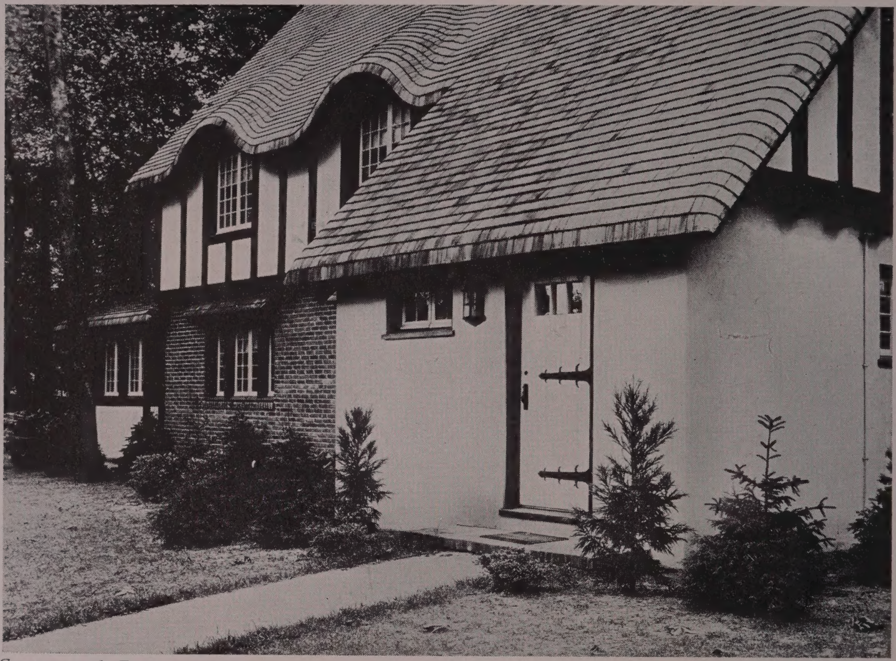


PLANS OF BUNGALOWS

(1) Front porch, large living-room, two bedrooms with bath; (2) one bedroom, pantry and large living-room; (3) one-chimney feature, three bedrooms and bathroom off of an isolated hall; (4) two bedrooms separated by the bathroom, also the one-chimney feature; (5) two bedrooms, the living-room a combination dining-room; (6) pantry separating dining-room, two bedrooms, with bathroom directly available; (7) center kitchen with side porch, pantry, three bedrooms, bath, stairs to cellar; (8) corner porch, stairs to attic and basement, two bedrooms and bath; (9) returned porch, three bedrooms and bath; (10) wide living-room, hall to two bedrooms and bath, stairs to cellar; (11) wide type with front dining-room and two bedrooms separated by bathroom; (12) vestibule entrance, three bedrooms and bath.

Give close and serious application along these suggested lines and you will be enabled to scheme out a plan which should show no effort to make itself interesting when developed by the architect. But always keep in mind your family needs and peculiar requirements; for instance, what you intend to do in the way of entertaining, your chief desiderata in the way of closet space, built-in conveniences, etc.

The difference between the attractive house and the house that is displeasing comes in the variation of its shape, form, or outline, all dependent on its plan arrangement; many of the annoyances that attend house planning and building would be avoided if the knowledge acquired during the process had been possessed in the beginning. The plan is nothing if not compact; its effectiveness is dependent largely upon its consistency with requirements of directness, with the axis admirably precise; it should be developed and wrought with such care that, when constructed, its occupants may enjoy to the utmost its advantages and domestic atmosphere.



Caretto and Forster, architects

The three mediums used in this house—brick, stucco and half-timber—give it abundant interest. The rolling roof lines have added variety

After your typical plan has been evolved in this manner you can fit pieces of paper, cut to a scale representing the actual size of your furniture, and in reality furnish each room in your house-to-be; note the space between the various pieces, so that the working facilities of each room can be realized as ample and practical. In this way you can get an idea of how your house will appear when you are once in it.

If the reader bears in mind that not only are extra angles unpleasant in a house, but that they add to the cost and that as regards wall space the more nearly a house approximates a square or rectangle and does away with exterior angles that his house will be more economical.

You should now be prepared with a plan study expressing all desires, fortified with notes on the site for house, its environment, required appointments, character of materials of construction and finish so as to enable your selected architect to develop the exterior, modifying the plan requirements to the design. Now comes the preparing of practical working drawings, details and specifications, in which the material and construction will be intelligently specified, thus enabling and ensuring the receipt of competitive estimates from general contractors, all figuring on a standard basis.

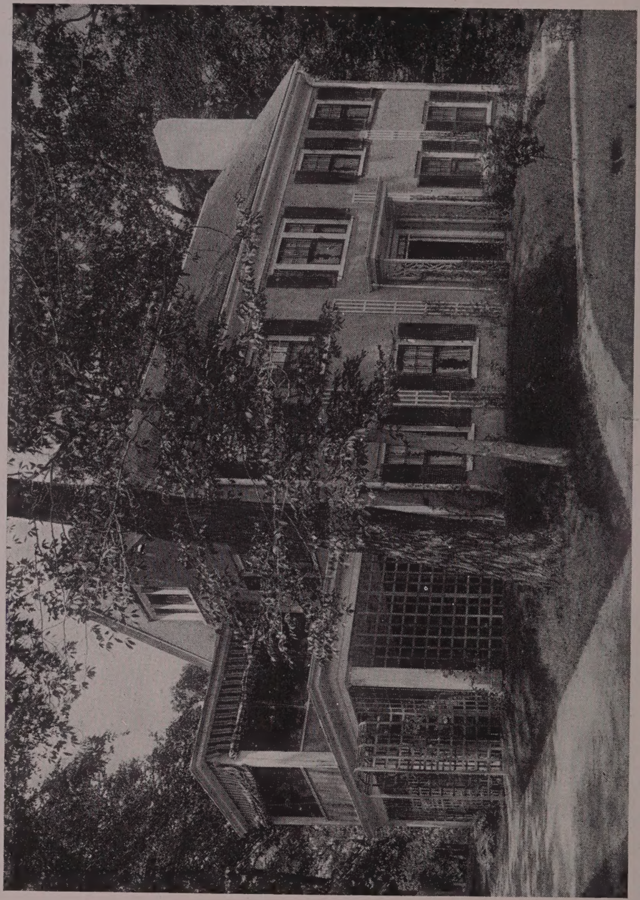
Under no circumstances should a man of any other vocation be his own architect; there are too many pitfalls and thousands of costly examples, also sad experiences, which the layman has suffered; expensive changes and extras avoided will be more costly than the fee of a professional adviser.

Study the plans illustrated; they will not only bring out the desirable points of planning but will give new ideas of plan variation.

C. E. SCHERMERHORN.

J. Lovell Little, Jr., architect

Roomy, comfortable, yet moderate in cost, this stucco house shows the advantage of building the proper type of house for the setting

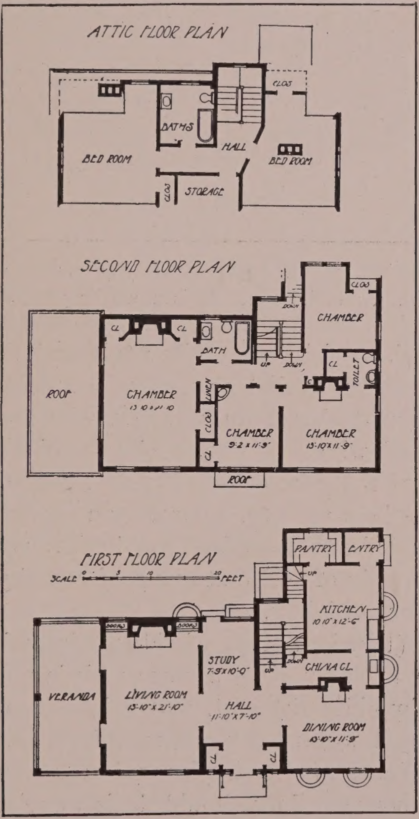


Putnam & Cox, architects

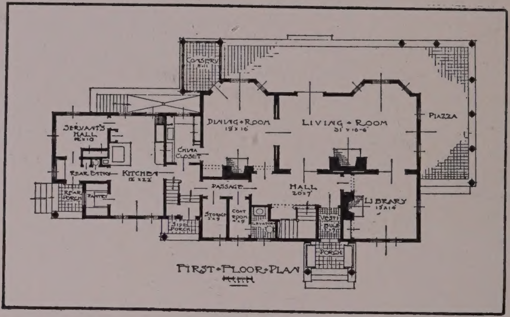
House No. 1 is a good example of the appropriate use of hollow tile and stucco in an unpretentious house, showing its adaptability to fit well into the situation

THE COST OF DIFFERENT KINDS OF BUILDING

THERE was a time in this big, new country of ours when the forests were a bugbear to the scattered inhabitants and a great hindrance to the cultivation of the soil. The cry was, " Cut the trees down and burn them up to get them out of the way as soon as possible." In the country districts of to-day there is the same disregard of the forests, and the government has had much difficulty in arousing any sentiment for the conservation of our timber. At that time lumber was very cheap, and



Plans of the house shown opposite indicate the simplicity of interior arrangement which made the house a success houses could be built very quickly with little expense. They were scattered, and there was less danger from fire. If a house burned down, one had merely to step into one's back yard for new material. To-day, with all the changed conditions, lumber is high, and we are slowly learning to conserve our forests for use where no other material will answer, and to look for a safer and more permanent material for exterior construction. We are fast becoming an old world and must adopt the customs of the old worlds. There, the more permanent materials have been long in use, and there it has been often found that a well-constructed tile roof is in perfect condition after three hundred years, when the wooden shell underneath is crumbling away. Our white pine trees, once so numerous, are now few, and white pine lumber is very much increased in cost. Fortunately to take its place other materials are at hand. Bricks are easily made and Portland cement is far cheaper than it used to be, so that now, when a man wants to build a house for himself, let him first choose an architect who understands the relative cost of materials, and who will plan a simple, dignified house, with few angles, that will be of the least expense to take care of as the years go by, and one that will not be a menace, but rather a permanent, artistic addition to his surroundings. If such buildings are in favor, our travelers on their return from Europe will not feel that many of our city districts are in comparison dilapidated or unsightly.



The first floor plan of house No. 2 (see page 24) is more elaborate than that of house No. 1, and its contents is more by 50,000 cubic feet

Simplicity in plan (that is, a house of oblong dimensions without too many angles and corners) not only gives a more artistic and dignified result, but at the same time simplifies the cost, and a house so constructed in more permanent materials, as against a more complicated design in wood, would give the balance in favor of the simpler and more permanent construction.

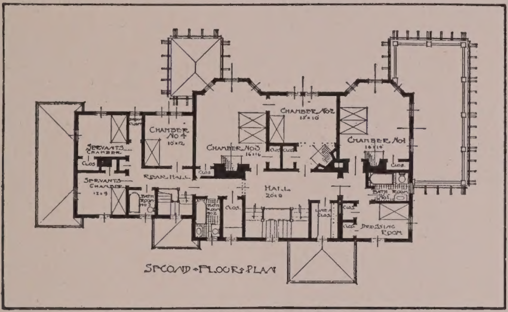
The first thing a house builder should do is to select a good architect — one who is familiar with the better and more permanent types of construction — and not stint him too much on the cost of the exterior of the building.

It would be better to give up some elaborate interior effect or mahogany finish for a more permanent exterior. Once have a good shell on the outside walls and what is saved on repairs can be put aside for the expense of making over the room later on, or for more elaborate decoration of the interior.

There are various types of good wall construction that a house builder should consider, namely:

(1) Brick — a good red water-struck or the so-called tapestry bricks. A brick house for its most artistic results should always verge on the red shades, the darker the better, and never on the yellows. White or light joints and wide joints give more character to a red brick structure.

(2) A frame house with brick veneer makes a cheaper substitute for brick, but only has one merit — that it is better than either clapboards or shingles, both in qualities of fire resistance and of permanence.



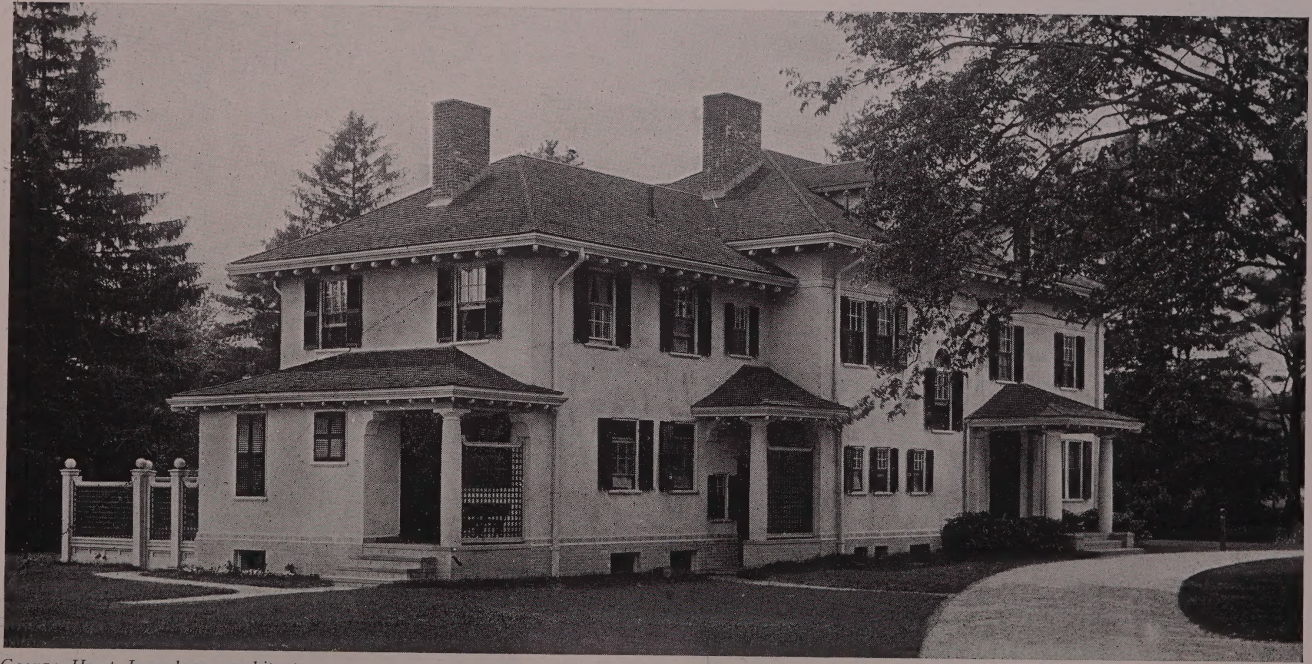
The second floor plan of house No. 2, showing its larger scale. Yet its cost was not much greater than house No. 1

(3) Fireproof terra cotta blocks, of which there are several on the market, finished on the outside with cement stucco, give a very permanent and artistic building. The stucco should never be the natural cement color, but either white cement, light grays, or light yellows.

(4) A cheaper and good effect may be obtained with wood construction and wire lathing and stucco, but the advantage is very little in its favor when one considers durability and fireproof qualities.

The roofs should be preferably tile construction or slate. On the simplicity of the roof depends also the economy of construction as well as the dignity of appearance.

To illustrate the above points more clearly, three houses which were actually built and whose plans and exteriors are here given were taken and the costs estimated, exclusive of heating, plumbing, electric work, interior decorations, and lighting fixtures, because the interior work is subject to a wide variation of cost according to the design and materials used, kind of heating, and number of plumbing fixtures.



George Hunt Ingraham, architect

House No. 2 has a wood frame, the stucco being laid over wire lath. The photograph shows the architect's plan to create a unified effect in a rectangular house, the three doorways being treated exactly the same

Of these three houses, Putnam & Cox were the architects of number one, George Hunt Ingraham of number two, and James Purdon of number three.

House number one is built of terra cotta blocks stuccoed. House number two is built of wood frame, wire lathed and stuccoed. House number three is built of brick.

Table Number I gives the cost of wood construction.

TABLE I

	Wire lath and stucco	Cypress siding (painted white)	Clapboards (painted white)	Shingles (stained)
No. 1	$ 8,100.00	$ 7,800.00	$ 7,800.00	$ 7,875.00
No. 2	16,970.00	16,400.00	16,500.00	16,200.00
No. 3	19,685.00	19,625.00	19,625.00	19,625.00

The cost per cubic foot on the above figures:

No. 1, 34,089 cu. ft., 23c.	23c.	23c.	23c.
No. 2, 84,837 cu. ft., 20c.	19c.	19c.	19c.
No. 3, 72,380 cu. ft., 27c.	27c.	27c.	27c.

Table Number II gives the cost if built of brick or terra cotta blocks stuccoed.

TABLE II

	Brick	Stucco on Tile
No. 1	$ 8,820.00	$ 8,580.00
No. 2	17,125.00	17,465.00
No. 3	21,780.00	20,900.00

The cost per cubic foot on the above figures:

No. 1, 34,089 cu. ft.	26c.	25c.
No. 2, 84,837 cu. ft.	20c.	20½c.
No. 3, 72,380 cu. ft.	30c.	29c.

The per cent. increase in cost of brick construction over wood and over wire lath stuccoed is, respectively, as follows:

No. 1	12.71%	8.89%
No. 2	4.63%	.91%
No. 3	10.98%	10.64%

The per cent. increase in cost of terra cotta blocks stuccoed over wood and over wire lath and stucco is, respectively, as follows:

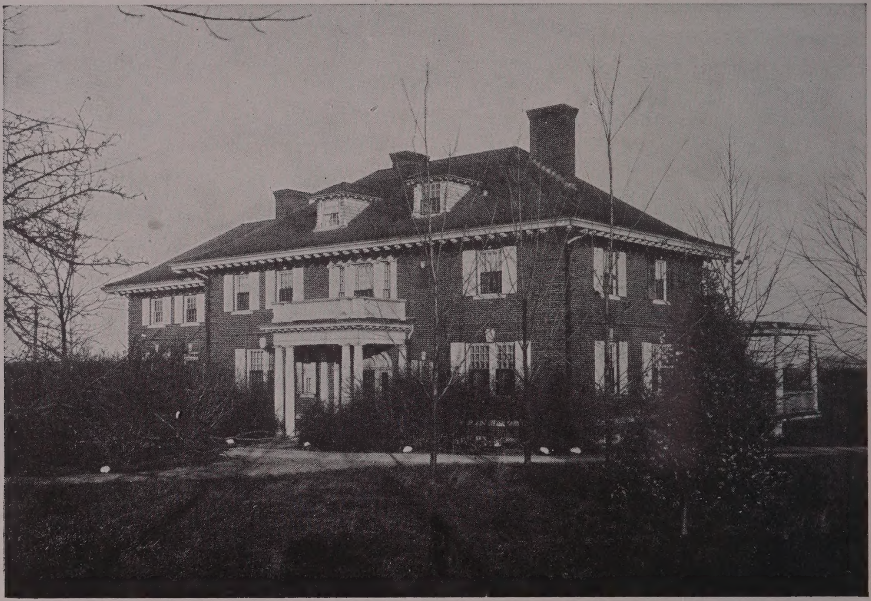
No. 1	9.65%	5.93%
No. 2	6.72%	2.92%
No. 3	6.50½	6.17%

The types of wall construction for the three houses are shown above in diagrams.

Now let us consider the insurance rates on the different types of construction given by the insurance companies. These are shown by Table III.

TABLE III

	Cost for 5 Years	Cost for 15 Years
Number 1—		
Wood construction (wire lathed and stuccoed)....	75c. per 100	$182.25
Wood construction (siding, clapboards, shingles)...	75c. per 100	175.00
Brick	50c. per 100	132.50
Terra cotta blocks stuccoed......................	50c. per 100	128.70
Number 2—		
Wood construction (wire, lathed and stuccoed)....	75c. per 100	375.82
Wood construction (siding, clapboards, shingles)...	75c. per 100	371.25
Brick	50c. per 100	256.87
Terra cotta blocks stuccoed......................	50c. per 100	261.97
Number 3—		
Wood construction (wire lathed and stuccoed)....	75c. per 100	442.91
Wood construction (siding, clapboards, shingles)....	75c. per 100	441.56
Brick	50c. per 100	326.70
Terra cotta blocks stuccoed......................	50c. per 100	313.50



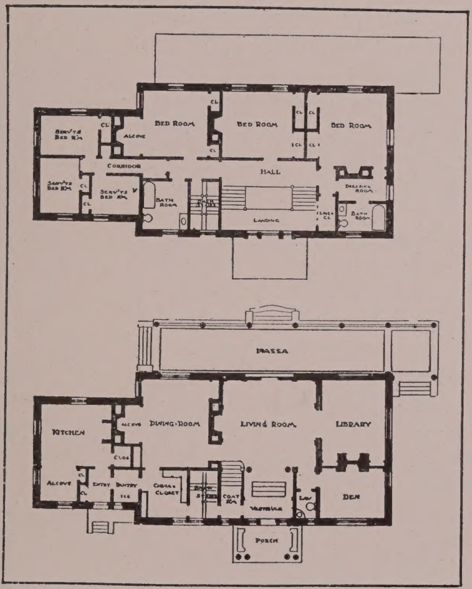
James Purdon, architect

House No. 3 is of brick construction built so as to produce the best fabric effect

The repairs on the various types should also be considered in estimating the cost. It is allowed that the clapboard finished house would need painting every three years, after the first three years, besides general repairs to outside woodwork. Of course, where cypress shingles are used and where some of the prepared stains are employed, the longevity of the woodwork is somewhat extended. The replacing of shingle roofs has not been considered in making out Table IV, which is given to show all other repairs that are ordinarily to be considered.

TABLE IV

	Average Cost per Year for Painting and Repairs	Total Cost for 15 Years
Number 1—		
Wood (wire lathed and stuccoed)	$ 25.00*	$ 375.00*
Wood (siding, clapboards, shingles)	75.00	1,125.00
Brick	25.00*	375.00*
Terra cotta blocks stuccoed	25.00*	375.00*
Number 2—		
Wood (wire lathed and stuccoed)	35.00*	525.00*
Wood (siding, clapboards, shingles)	100.00	1,500.00
Brick	35.00*	525.00*
Terra cotta blocks stuccoed	35.00*	525.00*
Number 3—		
Wood (wire lathed and stuccoed)	35.00*	525.00*
Wood (siding, clapboards, shingles)	100.00	1,500.00
Brick	35.00*	525.00*
Terra cotta blocks stuccoed	35.00*	525.00*



The plans of house No. 3 show a straightforward arrangement of rooms like No. 2, but somewhat simpler

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* These figures are for painting and repairs on exterior woodwork only. No attempt has been made to give the cost for upkeep of a wire lath and stucco wall. The efficiency of this type of construction, as is generally recognized, is dependent on the style of house, its location and exposure, quality of workmanship, quality of materials used, etc. But is no exaggeration to say that in the matter of durability alone it will not compare with a wall built of brick or one built of terra cotta blocks and stucco, on either of which types the cost of upkeep would be very little, not only for 15 years but for a very much longer period.

The comparative costs after fifteen years' occupancy are:

TABLE V

	Number 1	Number 2	Number 3
Wood (Siding, Clapboards, Shingles)—			
Original cost	$7,800.00	$16,400.00	$19,625.00
Repairs	1,125.00	1,500.00	1,500.00
Insurance	175.00	371.25	441.56
Totals	$9,100.00	$18,271.25	$21,566.56
Wood (Wire Lathed and Stuccoed)—			
Original cost	$8,100.00	$16,970.00	$19,685.00
Repairs	375.00	525.00	525.00
Insurance	182.25	375.82	442.91
Totals	$8,657.25	$17,870.82	$20,652.91
Five per cent. interest on difference in original cost over wood construction	225.00	427.50	45.00
Total	$8,882.25	$18,298.32	$20,697.91
Brick Construction—			
Original cost	$8,820.00	$17,125.00	$21,780.00
Repairs	375.00	525.00	525.00
Insurance	132.50	256.87	326.70
Total	$9,327.50	$17,906.87	$22,631.70
Five per cent. interest on difference in original cost over wood construction	765.00	543.75	1,616.25
Total	$10,092.50	$18,450.62	$24,247.95
Terra Cotta Blocks Stuccoed—			
Original cost	$8,580.00	$17,465.00	$20,900.00
Repairs	375.00	525.00	525.00
Insurance	128.70	261.97	313.50
Total	$9,083.70	$18,251.97	$21,738.50
Five per cent. interest on difference in original cost over wood construction	585.00	798.75	956.25
Total	$9,668.70	$19,050.72	$22,694.75

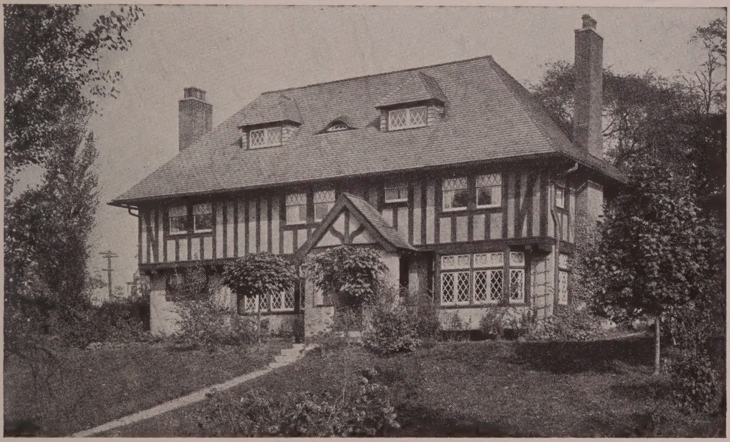
It can be readily seen from these figures that the more permanent building is the more economical in the end. The main object of this article is to make the prospective housebuilder feel that he owes it to himself, and also to the community in which he lives, to build the outside of his dwelling of as permanent a character as possible, and also to make it a credit to his neighborhood.

Let us hope that the plea for more permanent construction has not been made in vain.

There is still a word to be said in regard to variation in building cost.

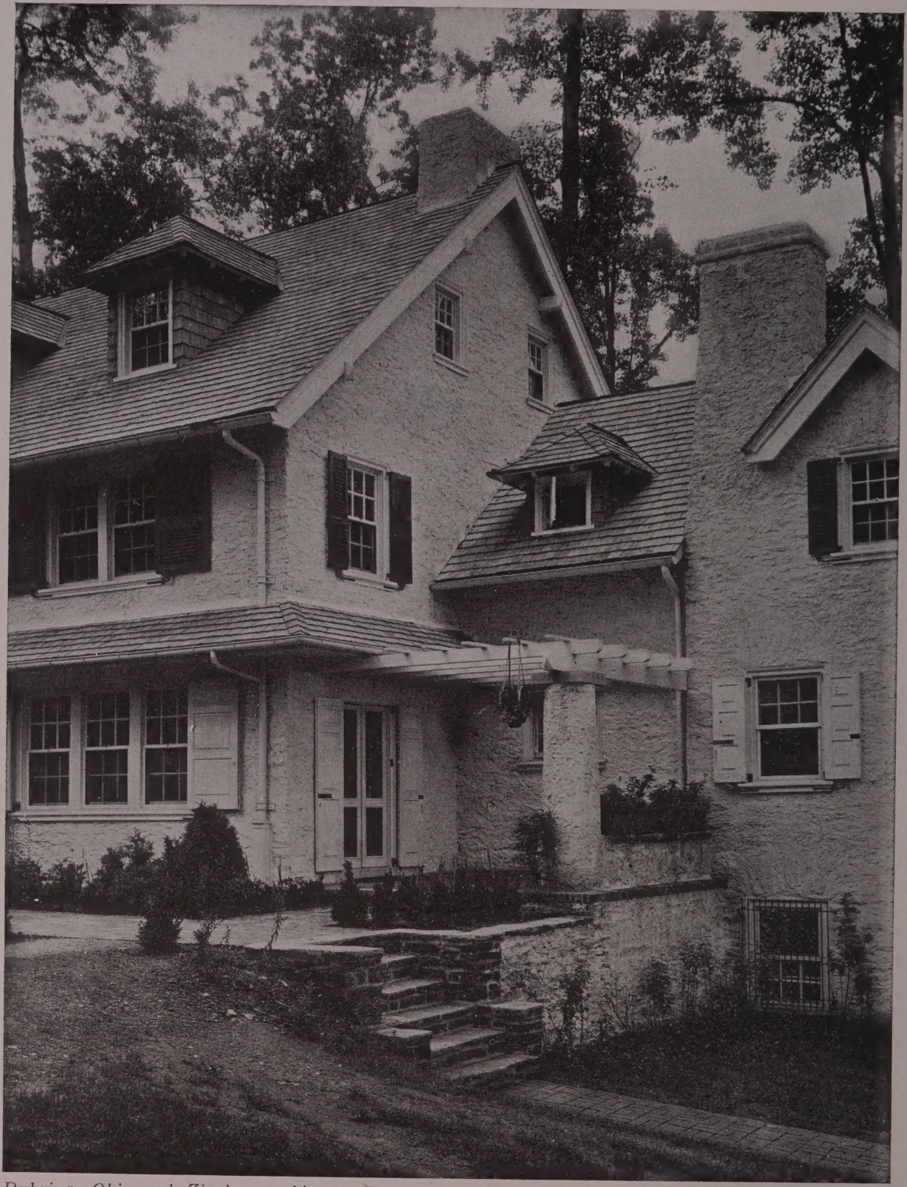
Beside the plan, the location influences this materially. In some districts labor is high, and building costs consequently high. Transportation figures in also: the cost of carriage into some localities makes it prohibitive to use certain foreign building materials. The safest rule is that one of common sense, to use native materials. This is not only economy, but it is generally the most satisfactory esthetically. The reason figures are misleading in the building magazines is due to these differences in construction cost owing to localities. A short time ago a magazine made a canvass of the architects all over the country and got figures for the construction of a small suburban house. The plans, bill of materials and specification of this house were sent to architects all over the country. The following variations are interesting to study in this connection. In New York City and vicinity, where the building trades are most strongly organized, the cost was $4,300; in Philadelphia suburbs it was from ten to fifteen per cent. cheaper; Maine, $3,400; Southern New England, a little in excess of this; the Middle South, Kentucky, Maryland, etc., $3,000; Chicago, $3,800; the Middle Western States, such as Ohio, Michigan and Iowa, $2,550 to $4,000; Pacific Coast Northwest, $2,000 to $3,200; Colorado, average $3,100 to $3,200; Southwest (Arizona, New Mexico), $2,800 to $3,000. Though these figures do not represent the most careful analysis of building conditions, they are a fair indication of the geographical factor in cost.

GEORGE HUNT INGRAHAM.



Mann & MacNeille, architects

An English half-timbered cottage type that fits its setting well. Compare this with the unfinished development around the house shown on page 7

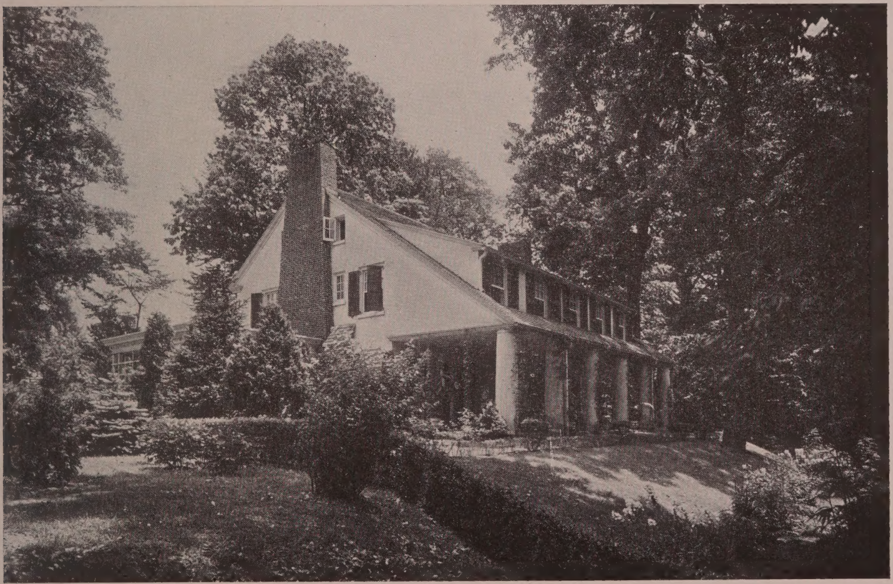


Duhring, Okie and Ziegler, architects

Among the finest architectural developments in America has been the treatment of native stone in houses of the Pennsylvania Colonial and farmhouse types. This detailed view shows the stone rough-pointed and whitewashed

THE PROMISE OF AMERICAN HOUSE BUILDING

LET us adopt the words "house building" in place of the pretentious and 19th Century "domestic architecture," and so begin forthwith by saying that modern house building in America occupies a position of singular and admirable distinction. The statement is quite safe and boasts the added virtue of complete truth. There may be those that find our official architecture artificial and verbose, our churches eclectic, reactionary and archeological, our schools either illiterate or damned by intensive (and offensive) efficiency, our municipal monsters, such as shops and hotels and office buildings, menaced on the one hand by the Scylla of anarchic individualism plus an intemperate logic, on the other by the Charybdis of inherited but unaccommodating "orders"— I do not know. But if there are such, the picking and stealing fingers of criticism are withheld from the whole category of house building.

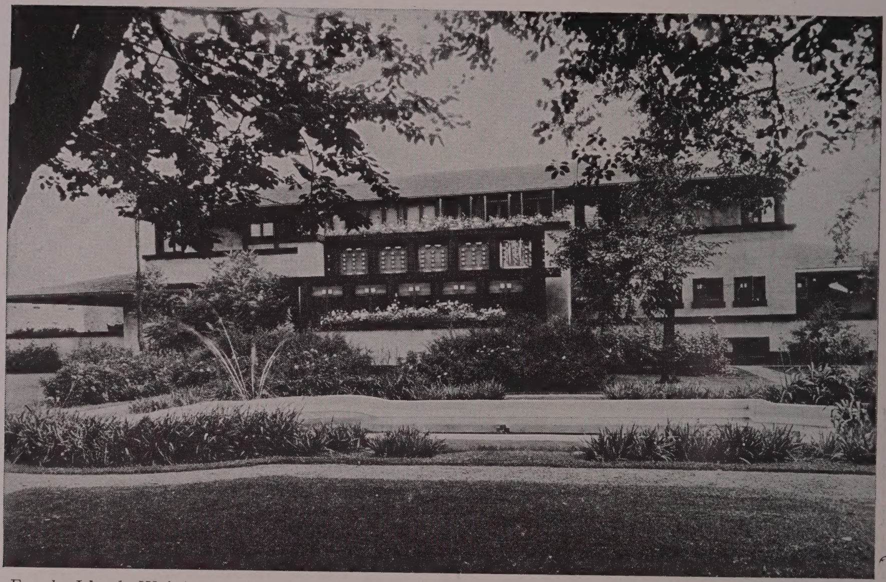


Charles Barton Keen, architect

A typical, comfortable, commodious type of suburban house, built substantially, of good lines and lasting satisfaction

Whatever we have done or left undone, we have in thirty years redeemed the architectural art of the householder from the pit it had digged for itself in the early and awful Eighties, and we now can point with pride to the houses of good citizens, from Portland in the East to Portland in the West, and from St. Paul to New Orleans. Not to all of them, of course, at least not in pride, but to so many, and so widely dispersed, and by so many hands and in so many so-called styles, that they mark the caste, establish the type and the argument, and rebuke the scoffer, the pessimist and the prophet.

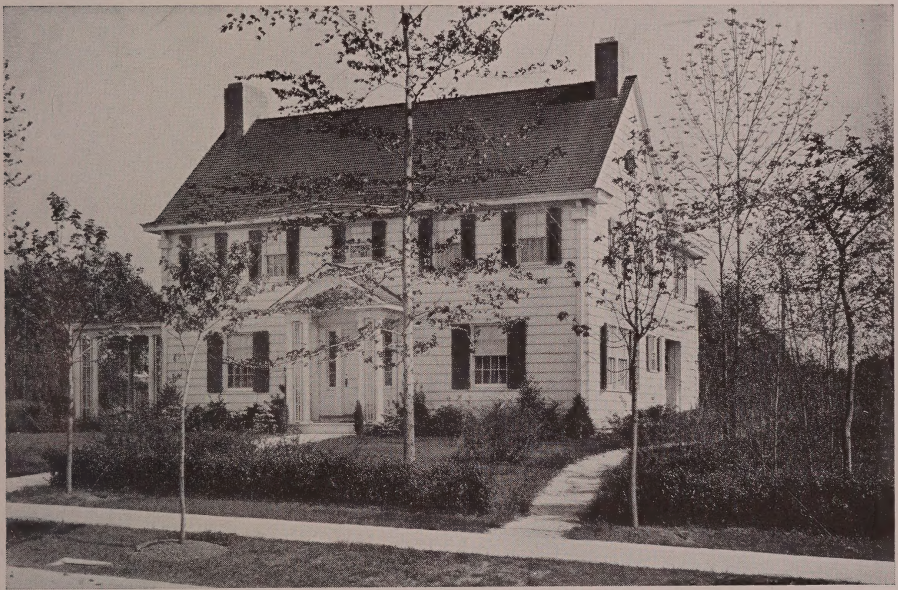
It is rather a fine thing, when you come to think of it, that owner and architect should have been able to work together as they have in this direction: a great thing that here at least their work should be so uniformly good. Charity and art begin at home, or nowhere; the church, the school and the dwelling represent three of the stable and admirable elements in a life long since horribly messed up with all manner of inferior things that have assumed and achieved an indefensible priority, and here, at least, architecture is dealing with real things. Neither owner nor architect could have wrought the great transformation alone. That the former should have desired, and the latter have offered, the increasingly good things that crowd the landscape and the professional magazines, is a fact very heartening at a time when



Frank Lloyd Wright, architect

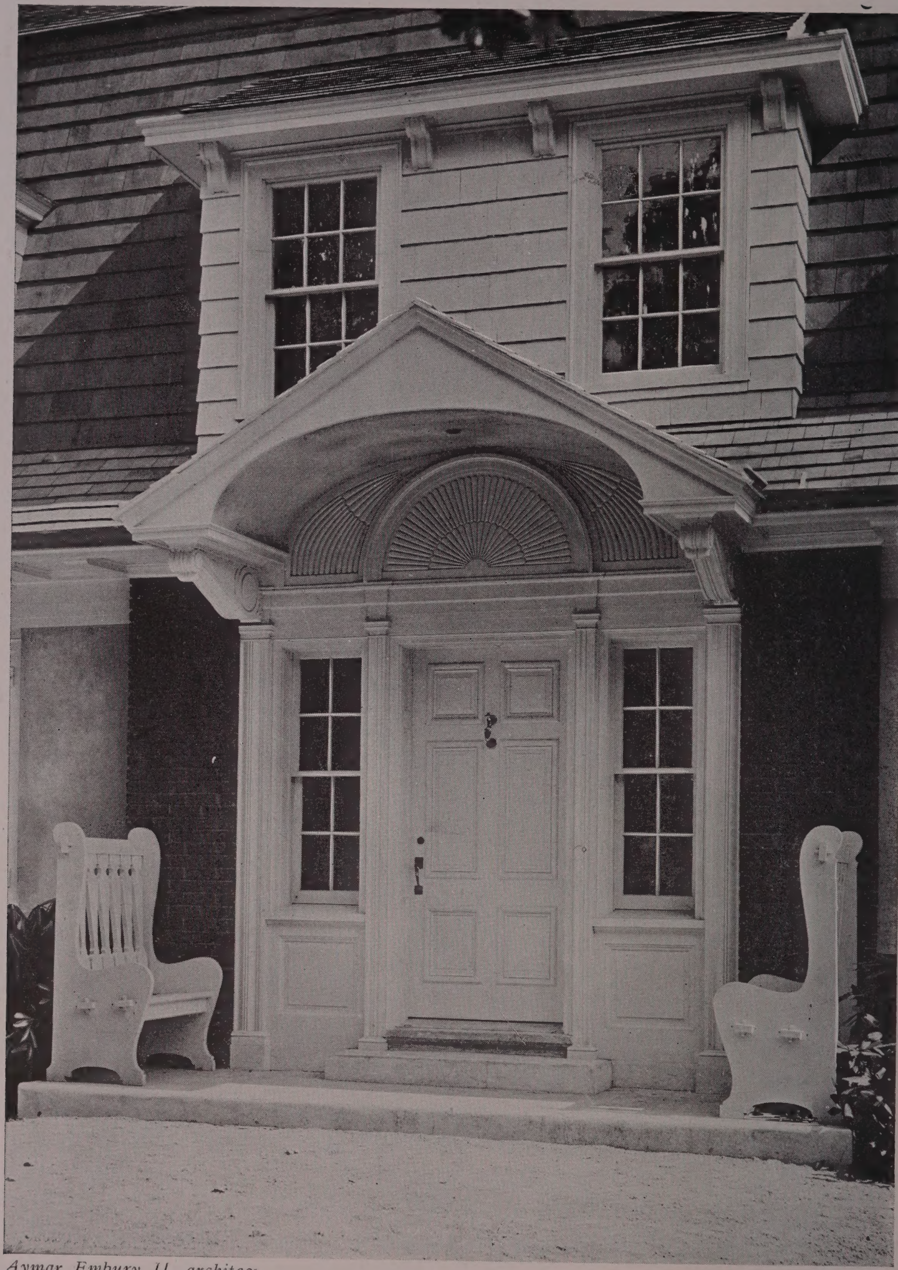
The low stretch of the Western plains has been symbolized in the parallel lines of this type of architecture, a characteristic of the work of Frank Lloyd Wright the world is hungrily in need of such encouragement. The house building of the last twenty years means this in any case: that there is a fine and vital and noble impulse in society that may, in the end, mean its salvation.

Another point that seems to me of especial value is that this good work is not only confined to "high life" owners and headline architects; it is quite as conspicuous in the little houses of the less opulent and ostentatious, and at the hands of architects whose fame is being slowly and modestly built up on the basis of their good work, rather than *vice versa*. Indeed, it would be interesting, profitable and none too difficult to defend the thesis that the less costly the house and the less prominent the architect, the better it is as art. Money and fame are the most highly prized weapons of the devil and many a man rises from a good cottage to a bad palace: many an architect slips from the hard basis of good art to the ease and plenty of a bad fashion. Art never begins at the top and filters down — at least, this is true of the art that lasts. It begins amongst the people themselves and they, for their own better expression, nurture the great geniuses that finally lift art to its highest levels: men like Phidias, Dante, Leonardo, Robert de Coucy, Bach, Browning. We, of late, have thought otherwise and have acted accordingly, but the best promises lie not in the intensive



Aymar Embury II, architect

The Colonial style demands the right environment; otherwise it is unsightly. This type of the "Northern Tradition" adapted to modern needs has the requisite rural setting. Careful shrubbery planting further enhances its beauty



Aymar Embury II, architect

Apart from its general lines the architectural success of a Colonial house depends upon the authenticity and placing of its details. In this doorway a balance is established, the details are simple and ornate products of a highly specialized and Brahministic education, but rather in such instances as this where the foundations are being laid surely and true.

Of course there is in it all nothing approaching unity of stylistic method or local and racial and contemporary originality; this is as it should be. Styles that are united, original and unusual, come of a society of like nature. This quality we lack at present in any faintest degree; we have neither racial nor social nor philosophical nor religious unity. When we have this, as we may gain it through the present sifting of souls and of peoples like wheat, we can hope for a consistent artistic expression. At present the best we can hope for is increasing good taste, honesty, sincerity and a fine interpretation of our chosen styles. It is precisely these things we are getting in abundant measure.

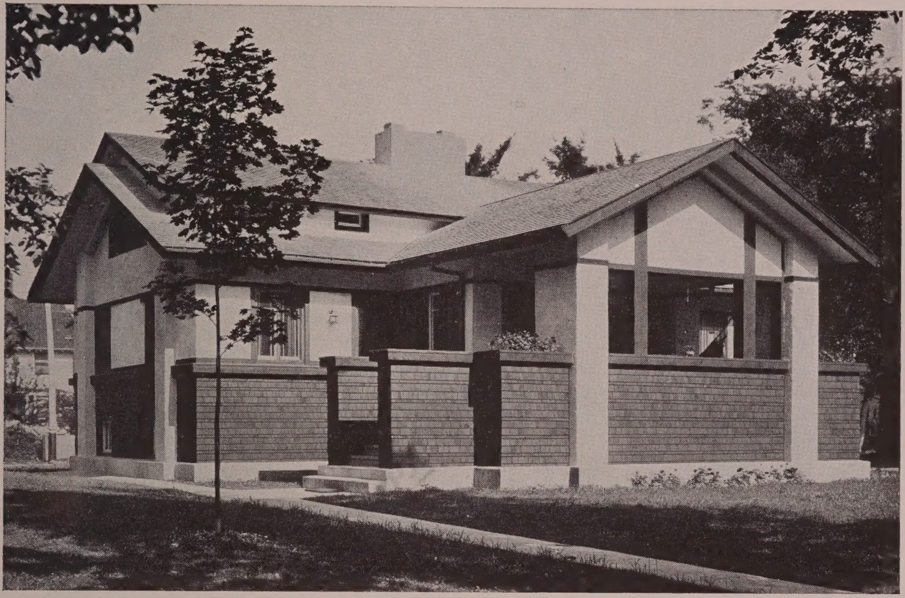
When the last tradition of a popular and instinctive art vanished, about 1825, we forthwith began our search for old styles to conquer; we found plenty of them and annexed them pitilessly, quite without understanding what any one of them meant. Greek, Gothic, Italian, French Empire, Renaissance, English, Colonial, all were successively taken in hand, with astonishing and even terrifying results, one being indubitably the production, in the space of seventy-five years, of the most awful architecture recorded in history. Now we deal with the same styles, with others added, but mark the amazing difference: where once was a childish playing with ill-remembered or worse-copied details applied to impossible forms constructed from novel and supposititious materials, is now a keen and sympathetic laying hold of the very heart of things, an actual thinking in the terms of the style and after the very fashion of its creators.

Take, for example, our own Colonial, a fine style, logical, self-respecting, full of instinctive refinement. When I was a draughtsman in my first (and only) office in the early Eighties, it was just coming into vogue, and the crimes committed in its name were as numerous as they were ingenious. Colonial stands for simplicity of form and perfect proportion, but at first there was nothing of this; we took our fantastical aggregations of blocks and gables and round bay windows and contentedly applied our miscellaneous detail of broken pediments, twisted balusters, Palladian windows and what-not, and prided ourselves on our patriotic return to a "national style." Of course, we then painted it yellow and white, with green blinds, and the task was triumphantly accomplished. When at last a realization of the singular wickedness of our acts came to us, we conscientiously turned to a careful study of the existing monuments, and this was carried to such lengths that we went through a period of pure archeology when the careless addition of Georgian mouldings from Pennsylvania to a structure couched generally in the terms of Salem Colonial was a *faux pas* so atrocious as to be almost enough to keep a man out of the A. I. A. Pedantic as it was, however, it killed the silly stuff of the first kind and actually made possible the third — the present — when study and general culture have produced a working in Colonial, by innumerable architects, that is sensitive and intimate. The archaic quality has disappeared, the houses are no longer either burlesques or restorations, and new conditions, new ways, are met just as the old builders would have met them, simply, delicately, in good taste — gentlemen always.

And, as there was great Colonial and Georgian work (the two were quite different, as Mr. Eberlein has shown in his book, " The Architecture of Colonial America ") in many sections of the country — New England, the Hudson River, Pennsylvania, Virginia — each differentiating itself delicately from the others, so in the development of the honorable Colonial of to-day each mode is used as a starting point and by men in almost every part of America. From the beginning there is a divergence, both from the name itself and away from all the others: this is as it should be. What has been accomplished by the Philadelphia architects on the basis of their own wonderful old stone-work, by far the most notable contribution to general house building in America, and one of the most distinguished achievements in modern architecture — is typical of what has been done elsewhere.

So has come a very beautiful new thing, not an imitation, nor an affectation, but a fine recognition of fine things and fine motives. Papier mâché ornaments and stock columns and balusters have gone the way of all flesh; in their place has arisen a reserved and instinctive feeling for those fine, wide proportions, those elements of grave and well-bred simplicity that mean Colonial and are emphasized by the delicate and affectionate detail we can still cull from the few relics which are left us along the Atlantic seaboard.

Equally with Colonial (or, properly speaking, Georgian) the English mode of building has transformed itself. From the time of the " Downing's Cottages," sporadic attempts had been made at a revival of English 16th Century work; at first in the quaintly fallacious wood of the " Carpenter's Gothic " era, later in the Eighties with a slight increase in consistency. Not that the moral reform was brilliant or far-reaching: if the " Strawberry Hill " fancy for translating the 14th and 15th Century stone into the accommodating and economical medium of painted plank was abandoned for a specious " half-timber " style, the gain in structural veracity was not great for the construction was still of studds, lath, plaster and sheathing, the plausible " timbers " being no more than inch plank spiked on the outer boards, with the intervening spaces plastered — usually on lath. In point of form also much remained to be desired; instead of a return to the grave simplicity and the delicate relations of the cottages and farmsteads and manors of Kent and Surrey and Wilts, the tendency seemed to be to get as near as possible to the self-indulgent luxury of Compton Winyates, even if the subject matter were a gardener's cottage or a bank clerk's "suburban residence." There was too much "architecture," too passionate a following of the specious and pictorial splendors of an ingenious and ambitious scene-painter; all outside show, in fact, with little of sense or sincerity behind.



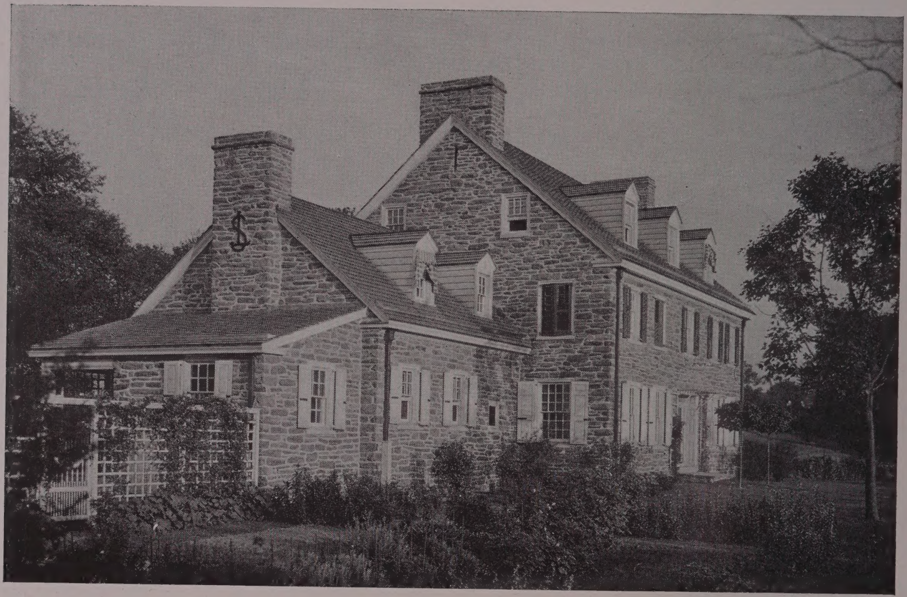
An out-growth of the plains type shown on page 32 is the work of younger architects who work successfully in simple materials used in parallel lines

Note the change here in the last ten years. Of course we have perfect masterpieces in the shape of great creations like Trowbridge and Ackerman's Pratt house at Glen Cove, or Mr. Pope's Duncan house at Newport; masterpieces worthy to stand with the best work of the 16th Century in England. On the other hand we find in the small and modest residences a progressive getting away from the over-loaded luxuriance and a return to simple, colloquial modes and manners that are quite beyond all praise.

Or take another instance, far afield this time, the style that is growing up amongst city houses and the villas of the more exclusive summer resorts, the style that comes in some sort of fashion out of France. There, in its original habitat, it is poor enough in all conscience, for whatever the French may do in formal architecture, their domestic work is generally inexcusable.

Here, at the hands of both the older and the younger men who have come from the Beaux-Arts, the style they have chosen is transformed into a thing of beauty and sincerity, and it is easy enough to find all over the land examples of actually exquisite design that expresses not only the fastidious taste — both natural and acquired — of the architect, but the best that is in American society.

The same is true of the pure and very Italian classic, of which McKim, Mead and White were the revivers. Whether this follows along their own scholarly and delicate lines, or adapts itself to the more American modes of Mr. Platt, it is all of the best.



A suburban residence showing the use of native stone pointed clean. This and the picture on page 30 show the two styles of Pennsylvania stone work

As for the Pacific Coast, here we find several followings, as diverse as may be, but all handled with rare vitality. There is the white marble palace with its Roman colonnades and patios and terraced gardens: the "mission" style, released at last from its artificial alliance with the spirit that lay behind the trade furniture of the same ilk and nomenclature, now become generic, genuine, convincing. There is also that very baffling and engaging sort of thing that came from God knows where and naturalized in time and space along the seaslopes of the Pacific, where with its low, flat roofs, its wide, Thibetan eaves, its curious combinations of horizontals and verticals, its ingenious and unexpected materials, it stimulates and satisfies as do few other forms of modern domestic building.

And so we might go on almost indefinitely, finding in every region, at the hands of every architect, some new and generally beautiful way of treating and developing an old and beautiful style, from the glorified Pennsylvania Dutch of Duhring, Okie & Ziegler to Mr. Frank Lloyd Wright. Whatever and whoever it is, it is filled with a new freshness and fineness, it begins at the right place and develops after the right fashion, with self-restraint, consistency and good taste. America may fail in its State Capitols, in its cathedrals, in its universities, if you like, but for the housing of its own people (if they do not live in flats), it succeeds as no other nation or race is succeeding to-day.

And yet: there seem to me to be two points wherein further improvement is possible, and I am not sure that the owner has not quite as much to do in bringing about these as the architect himself. The first is this: Through our increased knowledge, our improved training, our widening view of the world, we are becoming too able and too assured. There is too much "architecture" in our building, and we are in danger of failing to see the forest because there are so many trees. Of course, this is all natural enough: the owner has the thrifty sense of getting as much good art for his money as his architect can give him, and the architect (if he is not too old and tired) honestly wishes to make each work a masterpiece, an epitome of all he knows — and knows he knows. Individualism is rampant, of course, and the communal sense non-existent, and the result is apt to be what would be obtained (and is obtained) by a landscape gardener who designed a park but cared only for specimen trees. Economy in the use of art is a great virtue; the châteaux of the Loire and Touraine, the piled-up wonders of Elizabethan palaces, are the sort of thing that can be done successfully once or twice, but not constantly.

Opulence has been the ruin of the world now falling in fragments around us. The new spirit that will take control after the shattering readjustment is accomplished will be a different thing altogether, and if the world is to continue at all, it will be along lines of simplicity.

In the new era a little art will go a long way, and successfully, just because it will be so good. The white villas of Italy and Spain, the gray little farms of England and Normandy, the ascetic mansions of New England and Pennsylvania, and Virginia, give the key. For with them form, texture, proportion, workmanship are everything; ornament and detail only the accent. In much of our best work there is enough intelligent and admirable design to fit out a community; this is improvident and it is also ineffective. If owner and architect will content themselves with the simplest possible expression of the needs of a given case, all in terms of good composition and good workmanship, adding as little detail, as little ornament as possible, one of the two requisites still absent from our house building will have been attained.

If all the architects in America should bind themselves by a "gentleman's agreement" not to use a moulding or an inch of ornamentation for the space of a year it would be the greatest thing that ever happened to architecture.

There would be adequate compensation for such laudable self-denial, and this is the second point I am eager to urge. Those who build houses in the country have, it would seem, learned all but one thing: the fundamental importance of good workmanship and its actual value as art. However truly fine and admirable are our houses, big and little, in point of design, when they are intimately examined many show the cloven hoof of poor workmanship.

This almost fatal aspect shows itself in many ways: in false construction, in woodwork (and sometimes carving, *horribile dictu*) raw from the machine, with mouldings bradded in rather than run on the wood itself, and dressed up with filler and shellac: in machine-tooled stone and "a good job of plaster;" in trick bricks and clean cut slates and scientific tiles; in "quarry-faced" and "mill stock," and paint and wall paper and varnish: more than all, perhaps, in a slavish adherence to the formulas and the stereotyped methods of construction developed during the dark years between 1820 and 1880, whereby architecture and craftsmanship were reduced to the ignominious category of a science.

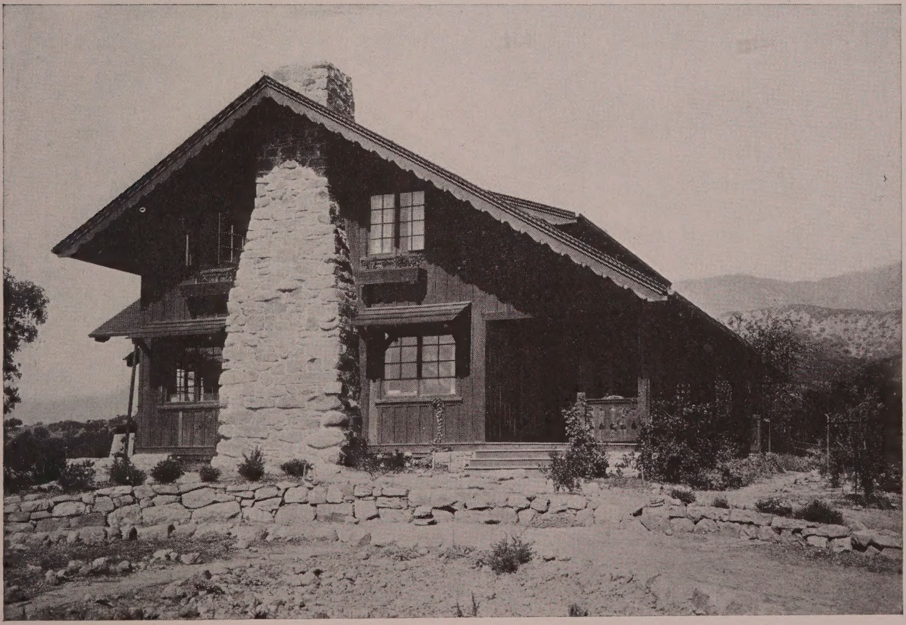
As a result of certain economic and industrial phenomena, craftsmanship has completely and entirely disappeared from the world, and the present tendency is rather towards keeping it in its century-long seclusions than toward bringing it back. And yet, half the virtue of every great art at every time has lain in craftsmanship, as much in painting and architecture as in poetry, sculpture and music. So a knowledge of past arts, and a sympathy with them such as we have now, is only half the battle if we cannot gain true craftsmanship as well — and a half-won battle differs little from a defeat, if it ends there. Georgian mantels are good things, but not if their Grinling-Gibbons carving is moulded in putty, cast in compo and stuck on with glue: a coffered ceiling of the Early Renaissance is a good thing, but not if it is made of papier mâché, or "stamped steel," and grained to look like wood; a Tudor wainscot is a good thing, but not if its lesion panels are run through a planing mill and its mouldings fitted in and fixed with brads. You may go even further and say that wood is good if it isn't machine planed, brick if it isn't pressed, stone if it isn't mechanically cut. Apart from the roughest work, such as could be produced by slave-laborers, nothing architectural is good if it is done by machinery: it is the hand of man that counts.

For this reason the most scholarly design fails in execution, and until we get back "the touch of a vanished hand," to our wood and stone and metal, our taste and erudition will avail little.

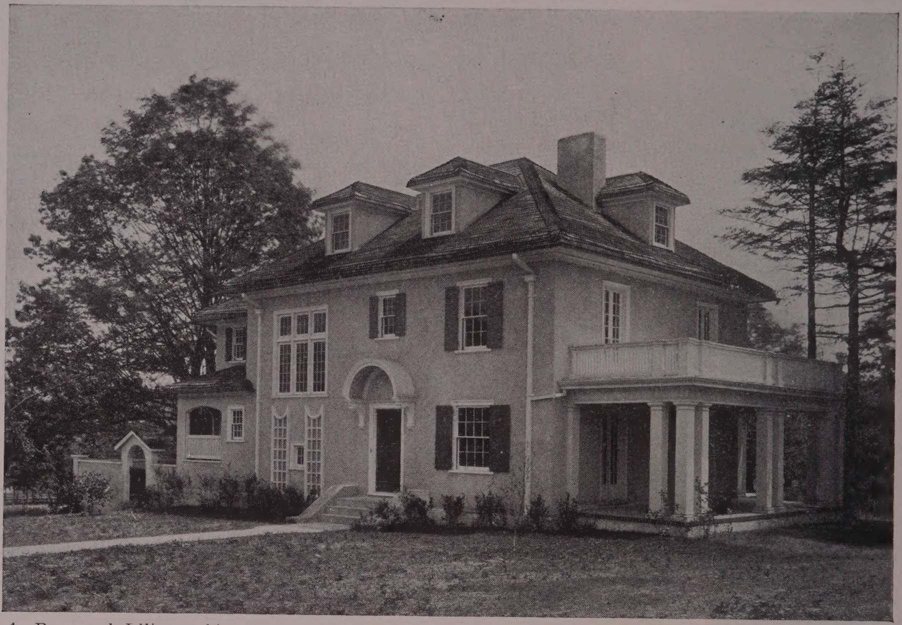
Can we do this? Probably not, at least for a time, because true craftsmanship cannot exist between capitalism on the one hand and unionism on the other; still we can always fall back on self-denial, eliminating the art that suffers most through modern methods.

Some of us of late have been experimenting on these lines, trying to find how much we can omit rather than how much we can obtain, and it is surprising how good and convincing and even beautiful are the results. Mouldings and ornaments of all kinds go by the board and, reduced to the raw materials of wood, brick, plaster and stone, it is amazing how much can be accomplished with a little honesty to smooth the way. Working thus becomes another thing: the least promising workman has in him a latent feeling for good craftsmanship, and if he can be made to see that he, by his handiwork, is responsible for half the artistic result, he rises to his opportunity, union or no union, and suddenly becomes a craftsman and not a machine.

RALPH ADAMS CRAM.

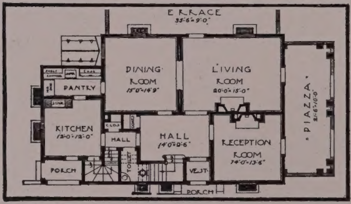


In the hilly regions of California, the chalet has been successfully adapted. It is foreign to the history of the country — which was Spanish — but has proven natural in the environment



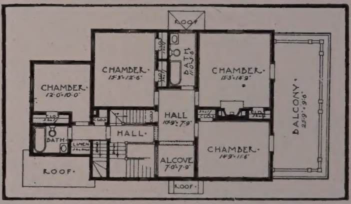
A. Raymond Ellis, architect

A hollow tile stucco house of distinctly livable possibilities, providing plenty of window light, plenty of porch room and a walled garden enclosing the service department



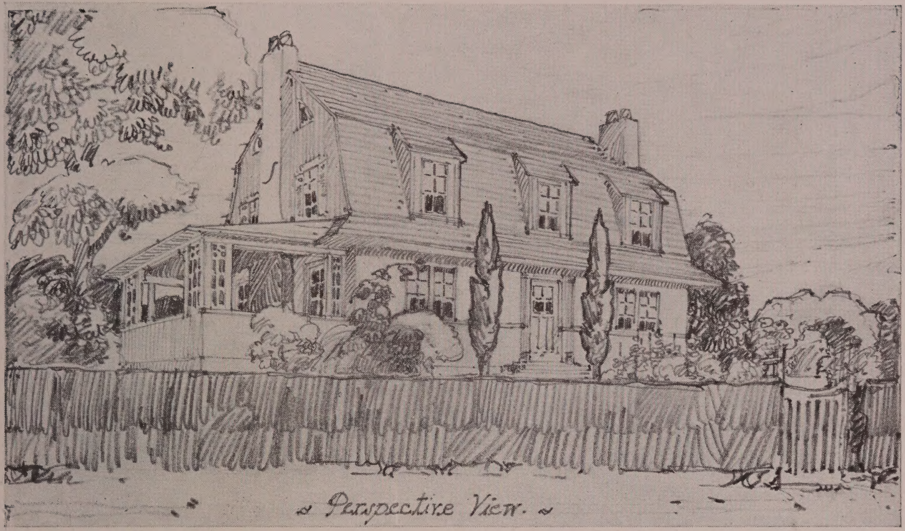
A. Raymond Ellis, architect

Indirect entrance is effected through the vestibule to the larger hall, thereby assuring privacy for the family. With a wing devoted to service, that department is properly isolated



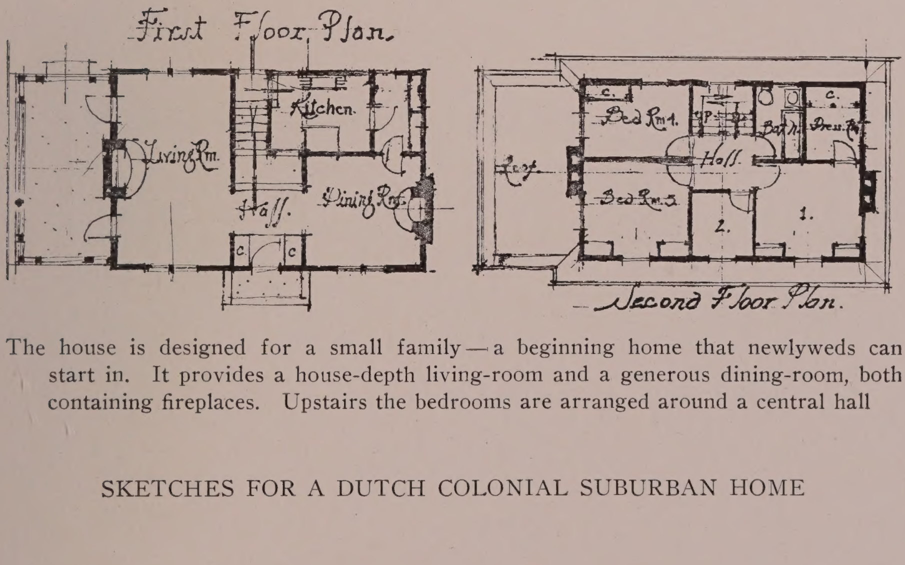
On the second floor is abundant chamber room for a small family. Plenty of closets, and thorough ventilation are among the other attractive features of the second floor

A HOUSE WITH A SQUARE PLAN IN HARTFORD, CONNECTICUT


Perspective View.

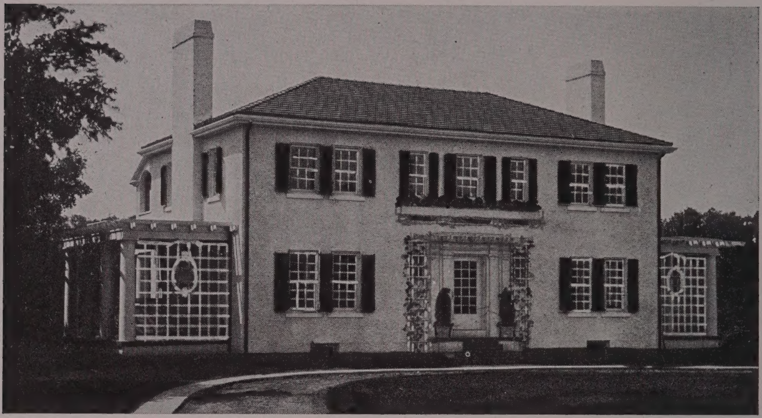
Norman Baird Baker, architect

The Dutch Colonial gambrel roof type of house stands preeminent for suburban life. Its roof provides ample room and the general lines are attractive and comfortable



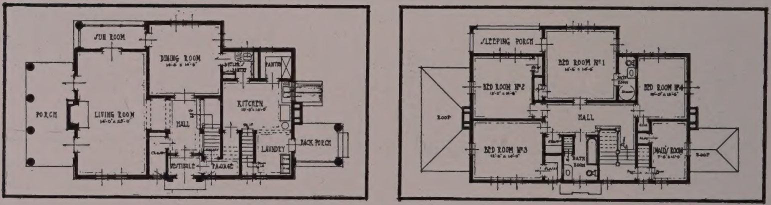
The house is designed for a small family—a beginning home that newlyweds can start in. It provides a house-depth living-room and a generous dining-room, both containing fireplaces. Upstairs the bedrooms are arranged around a central hall

SKETCHES FOR A DUTCH COLONIAL SUBURBAN HOME



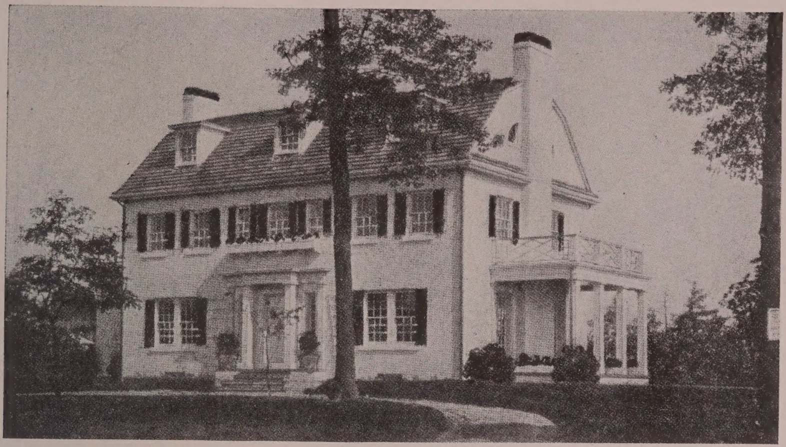
Davis, McGrath & Keissling, architects

Because of its simplicity, this small stucco house represents no great outlay although providing a comfortable interior and being decorative in its general exterior lines. The tile roof, the well detailed entrance, the flower boxes, and the balanced side porches add interest. This type could be reproduced in an all-wood exterior of wide lapped siding or shingles painted white, or by the use of brick with white trimmings and shutters.



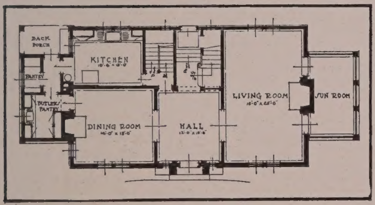
A sun-room and porch off the living-room give that room added size for summer use. The location of the dining-room in the rear is pleasing. Upstairs are two baths, five chambers and a sleeping porch.

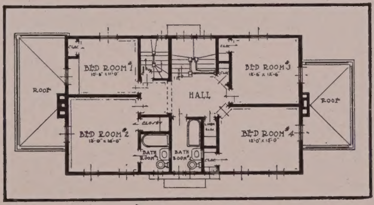
A SQUARE COLONIAL ADAPTATION OF SIMPLE LINES



Davis, McGrath & Keissling, architects

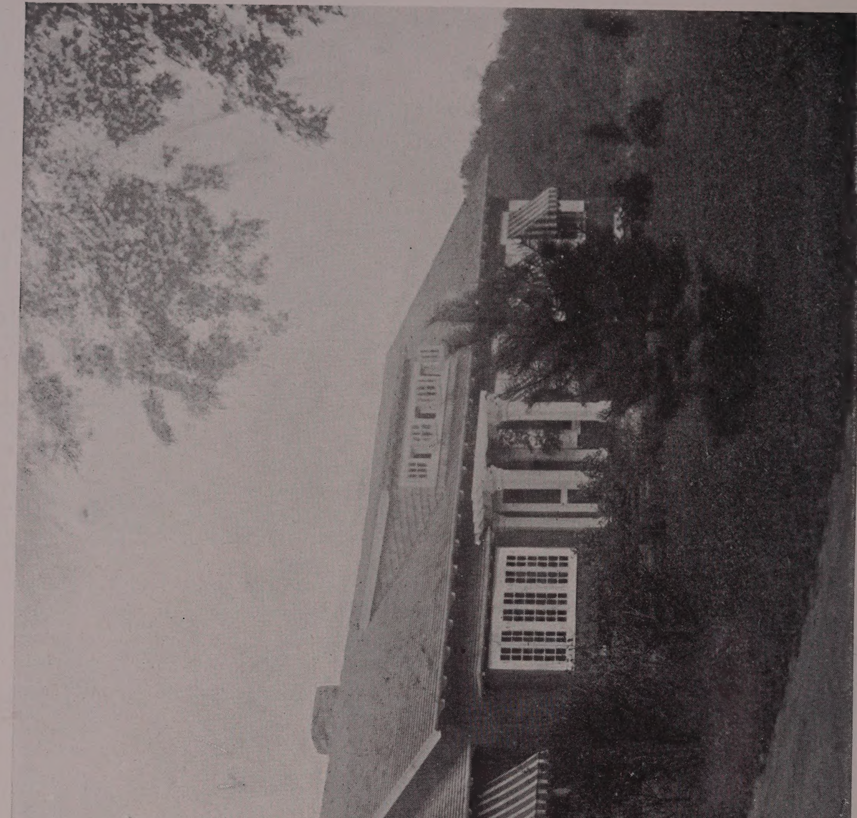
A small balanced type of white stucco house, Colonial by suggestion in the detail of its entrance, side porch, chimneys, form of roof and dormers. It is essentially a house calling for white painted interior woodwork. This design would be equally consistent in red brick laid Flemish bond in white mortar, with white shutters, porches, eaves and window trim, or by substituting white shingles laid 10-inch to the weather, and green blinds.



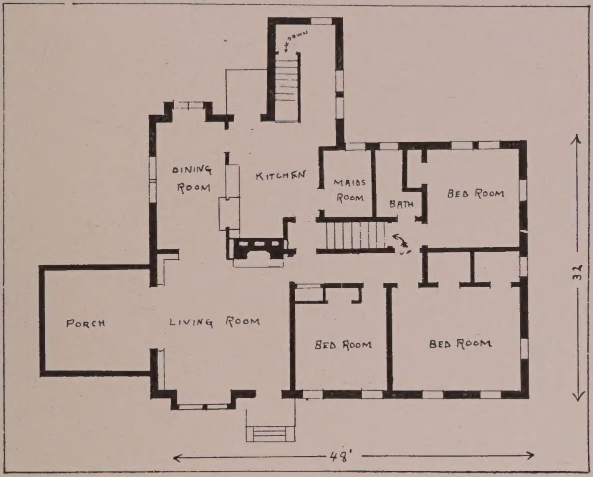


Balancing the sun room on the bottom floor is an extension on the other side of the house containing the pantries. Upstairs, the adequate attic space lends itself to an increased number of bedrooms.

FOR AN OPEN, LEVEL, SUBURBAN SITE



This bungalow is intended for all-year occupancy, and it combines the conveniences of a modern city apartment with the joys of living in the country



Economy is attained by so placing one chimney that it serves a fireplace, the stove and the furnace

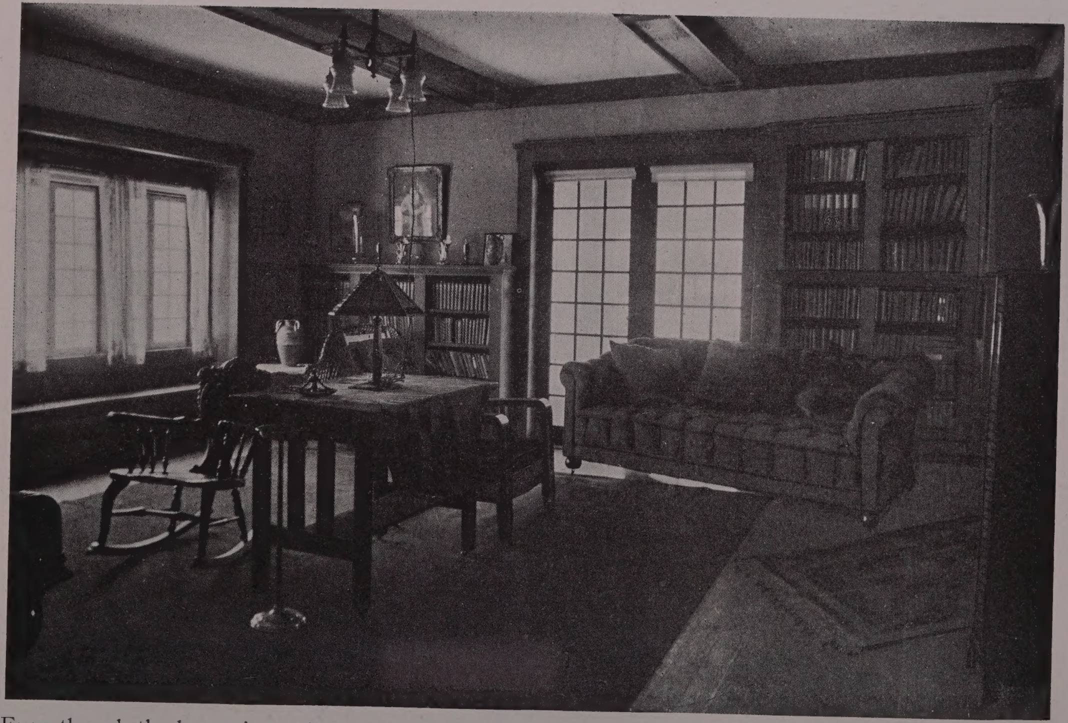
VIEWS OF A COMMODIOUS BUNGALOW COSTING $4,500

This bungalow was built in northern New Jersey in a remote country district where there are no sewers, water supply or gas. Electricity was available, and that gave all the requirements for lighting. A pressure tank installed in the cellar and provided with an electric pump supplied the water.

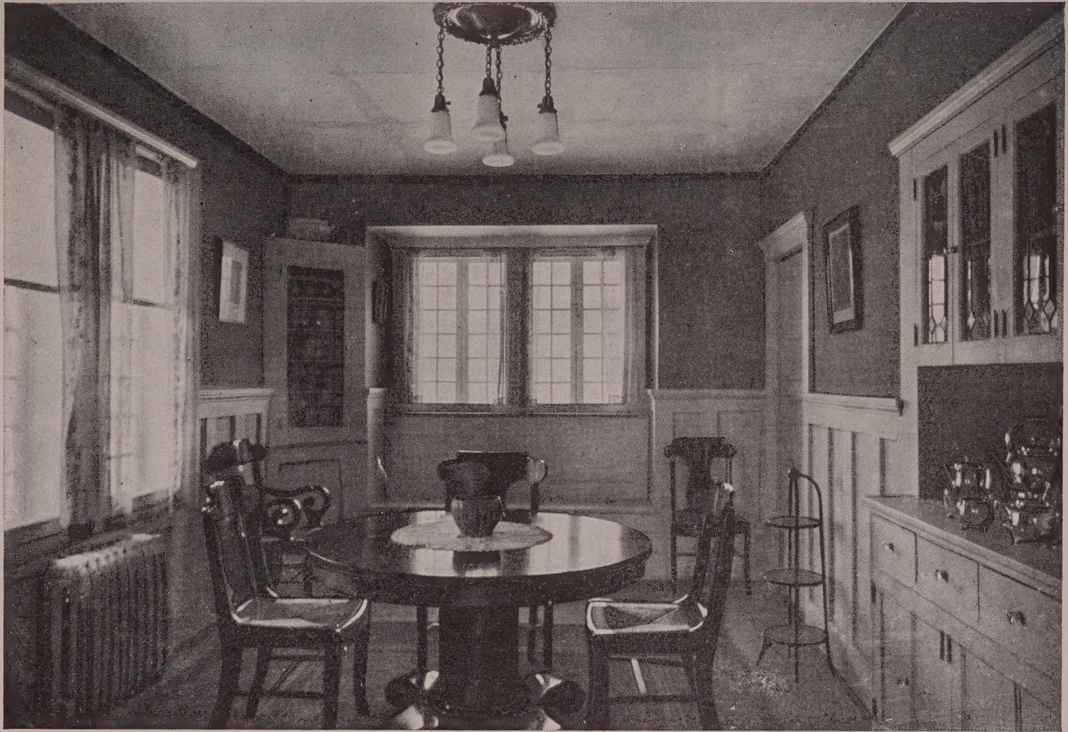
The plans called for a large living-room, dining-room, porch for summer or winter use, three bedrooms and bath, and a maid's room — all on the one floor. There is an abundance of closet space.

Foundations were of concrete, the wooden frames later being used for framing and sheathing the building.

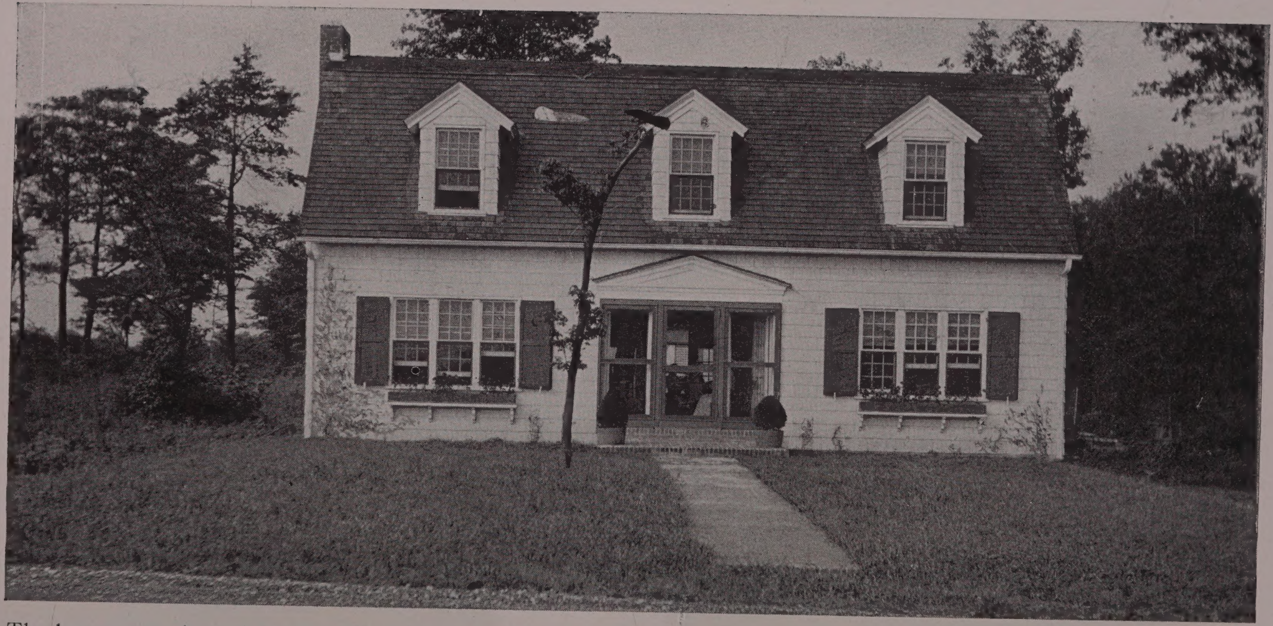
The roof is shingled with red cedar shingles. North Carolina comb-grained pine — the cheapest floor that can be laid — was used throughout. The trim of the entire house, as well as the doors, is of cypress. Plasterboard was used for the walls and later papered, with satisfactory results.



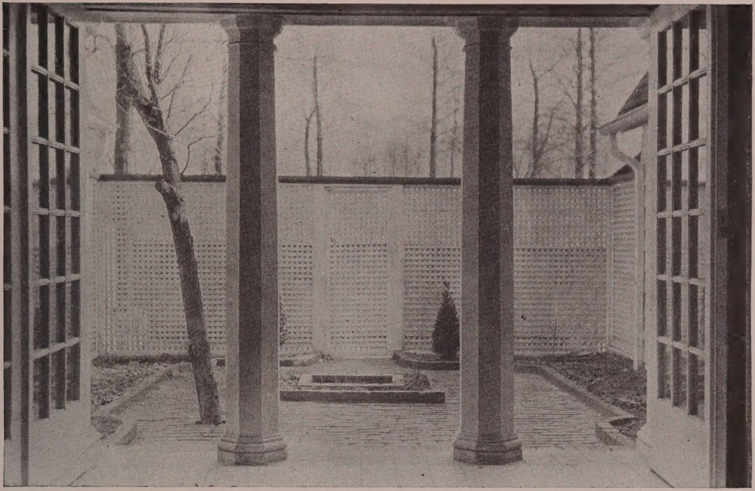
Even though the house is small, there is an air of spaciousness about the living-room that one finds but rarely in bungalows. Cypress trim is effective here



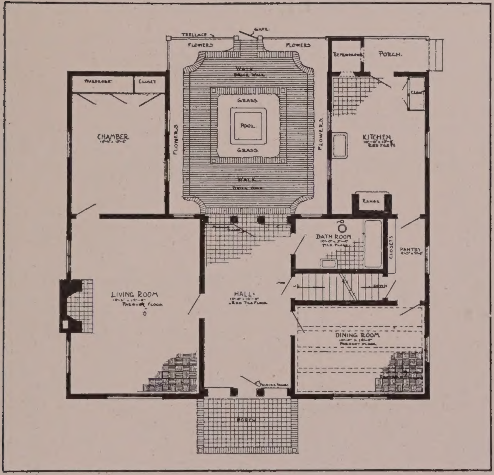
Electricity and steam heat are features of this successful bungalow. A glance at the walls show how readily plaster board lent itself to this use



The house was planned to meet the needs and whims of a family: hence the patio and garden that one never suspects from the front elevation. Red cedar shingles painted white have been used on the exterior. The shutters are green

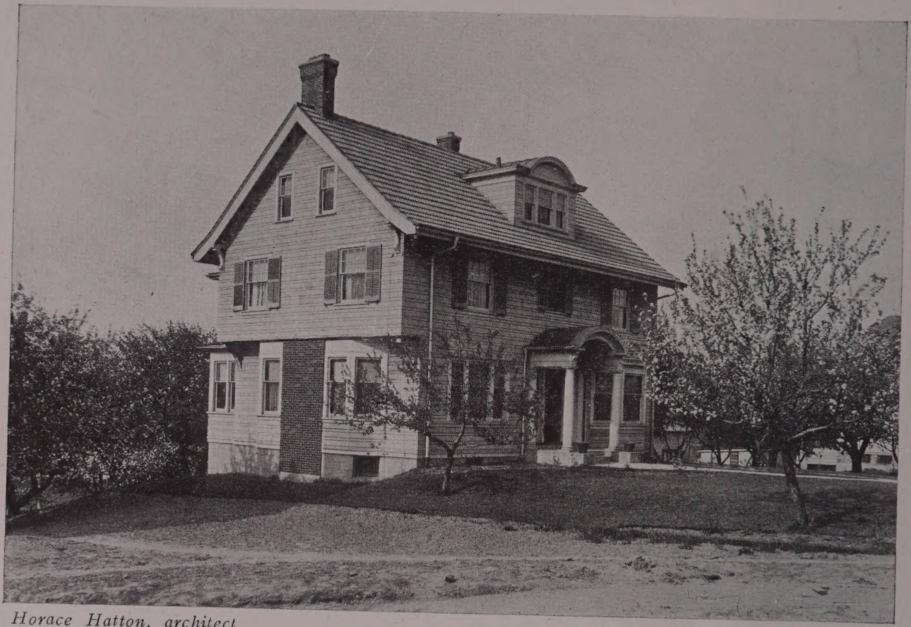


A glimpse of the lattice-walled court with enough of a garden to care for between whiles. In the center is a small pool



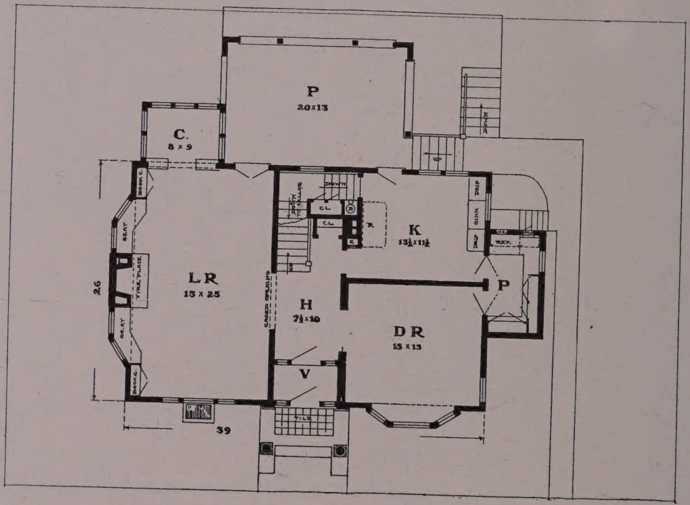
A chamber and the kitchen are built around the court; the hall runs through furnishing good communication between rooms and excellent ventilation

A SMALL HOUSE WITH A PATIO ON STATEN ISLAND, NEW YORK



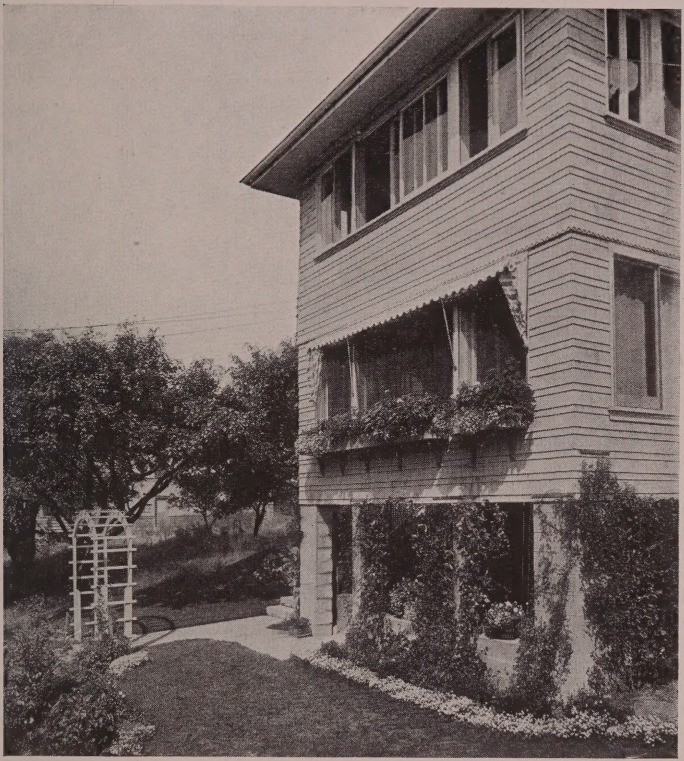
Horace Hatton, architect

The house shows the possibility of making the most of a narrow lot

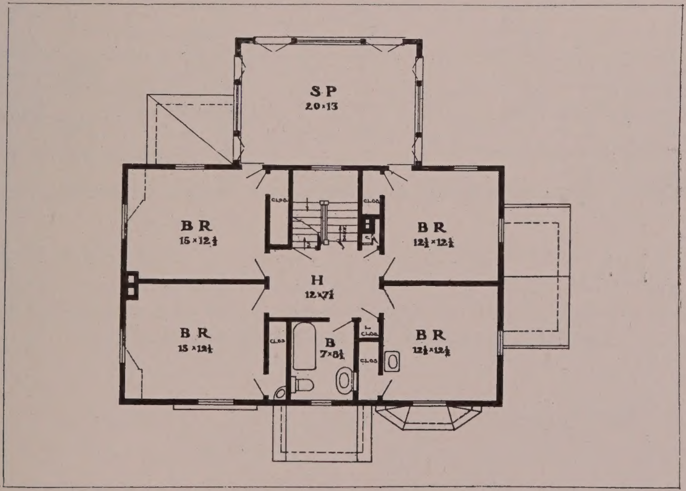


The small conservatory off the living-room and an abundance of porch space are features of the first floor plan

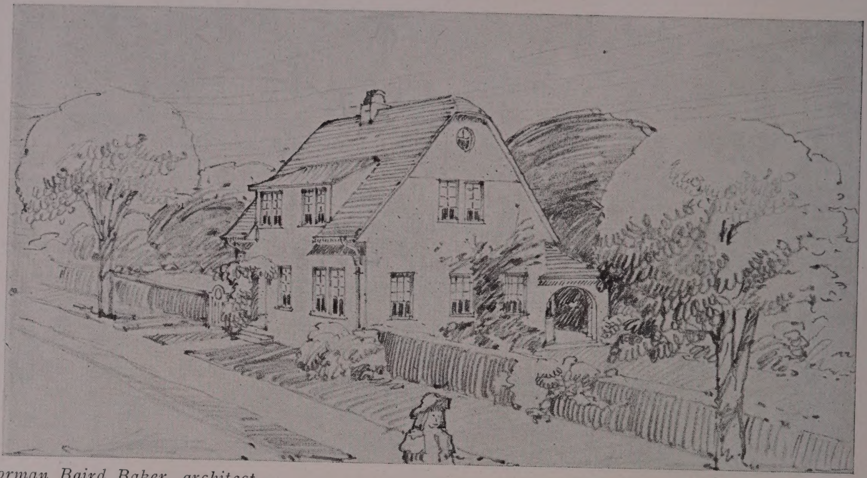
A SUBURBAN HOUSE IN ROCHESTER, NEW YORK



A rear view showing the rear porch with its basement retreat and work room and the sleeping porch above

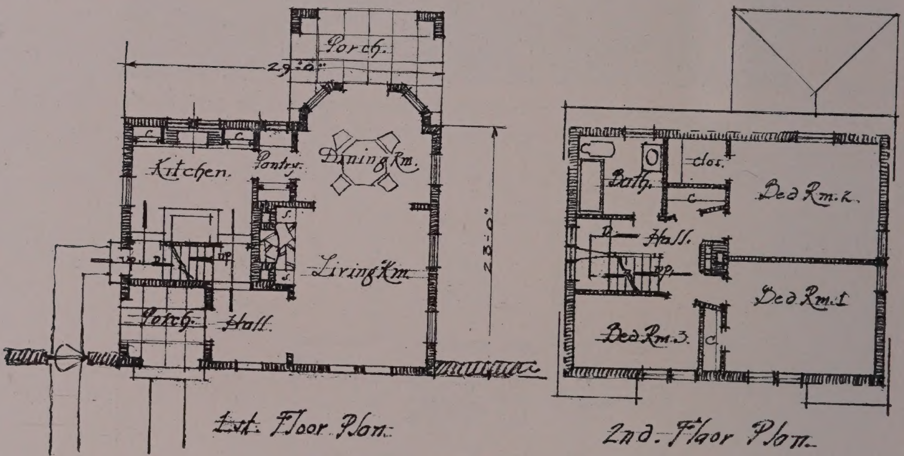


The second floor was designed for a small family on the simple floor plan



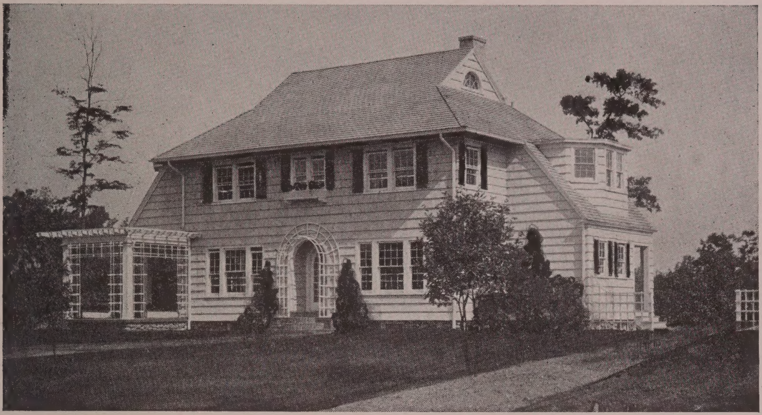
Norman Baird Baker, architect

A picturesque cottage type designed for a small family — or newlyweds



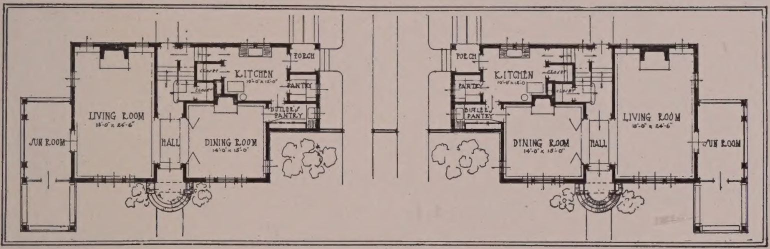
By keeping the living quarters open the first floor is given a sense of unusual space. On the second floor are three bedrooms and bath

SKETCH FOR A HOUSE TO COST UNDER $5,000

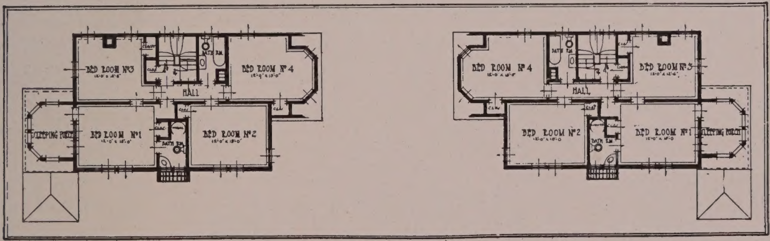


Davis, McGrath & Keissling, architects

An irregular, simple, white shingle type of house with green roof and blinds to match

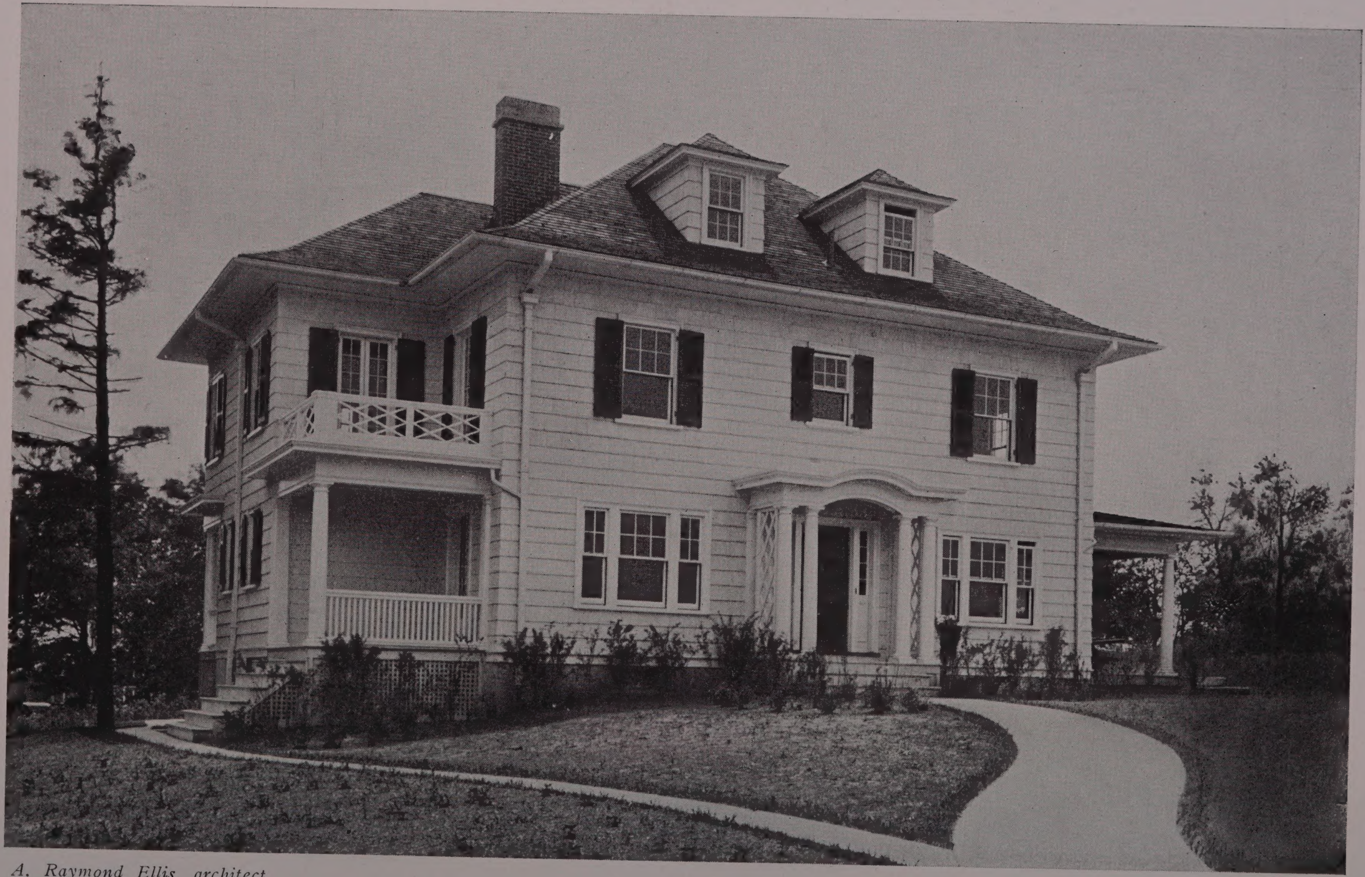


The plans here have been reversed to show how two houses of the same type could be placed on adjoining lots in a suburban development



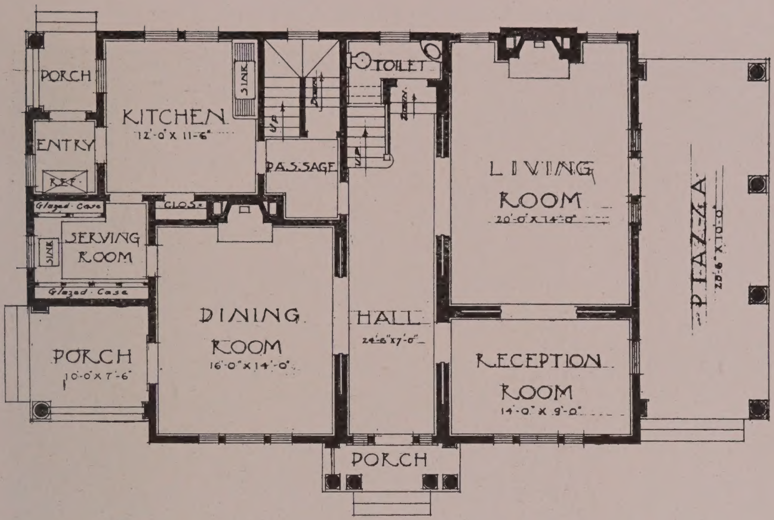
It is a distinctly two story house, commodious and compact. The specifications call for simple painted or stained interior woodwork

AN UNUSUAL BUT SIMPLE SUBURBAN TYPE

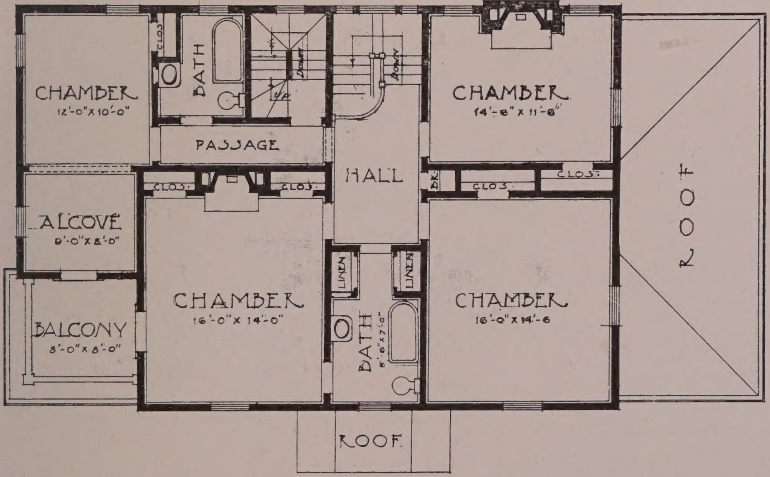


A. Raymond Ellis, architect

There are excellent proportions in this house, from its quaint latticed entrance porch to the roof dormers. Roof shingles and blinds are stained a peacock green

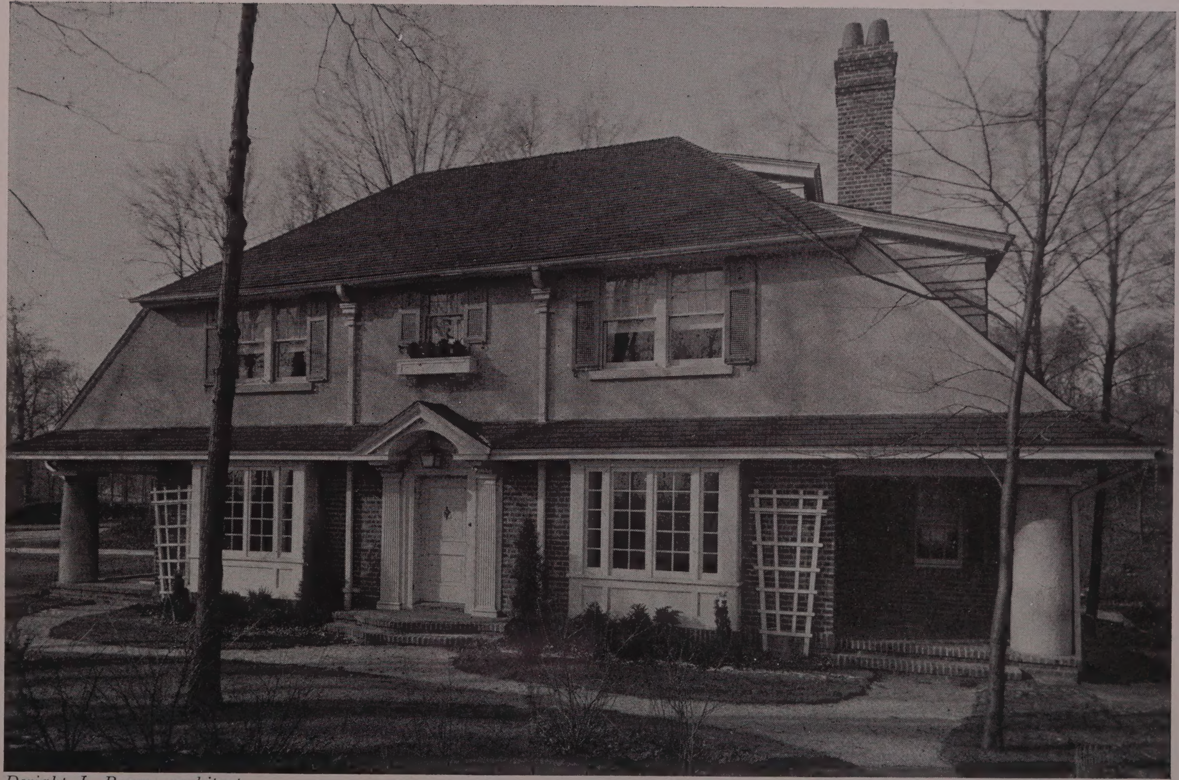


A reception room has its value even in so small a place. It makes for privacy and a more fitting hospitality



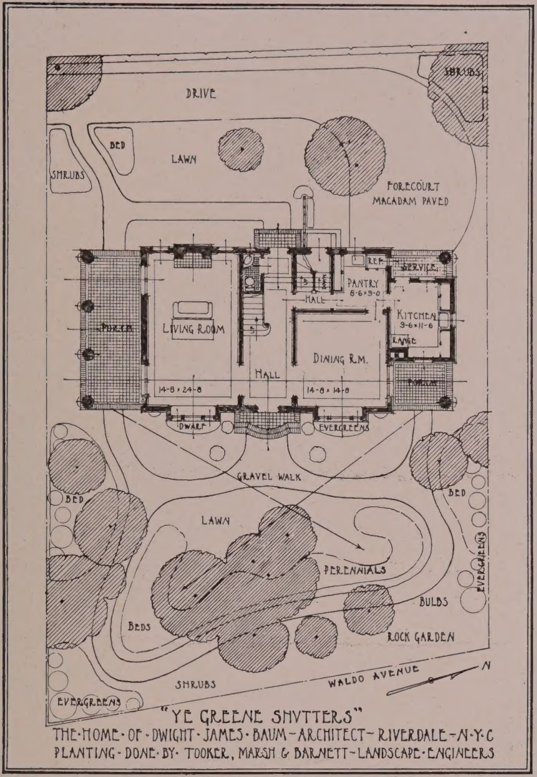
Two baths, three owner's chambers and a maid's room together with a plenitude of closets make the second floor attractive

A COLONIAL DESIGN OF EXCELLENT PROPORTIONS

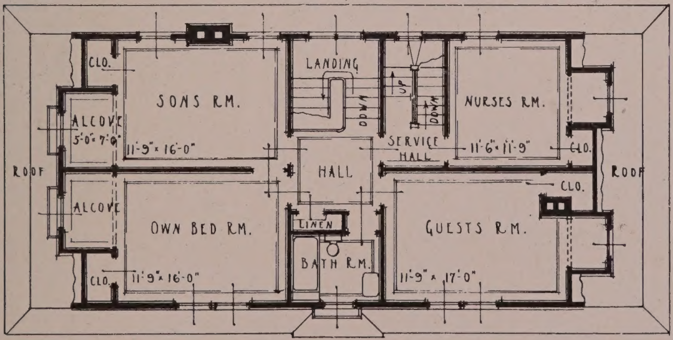


Dwight J. Baum, architect

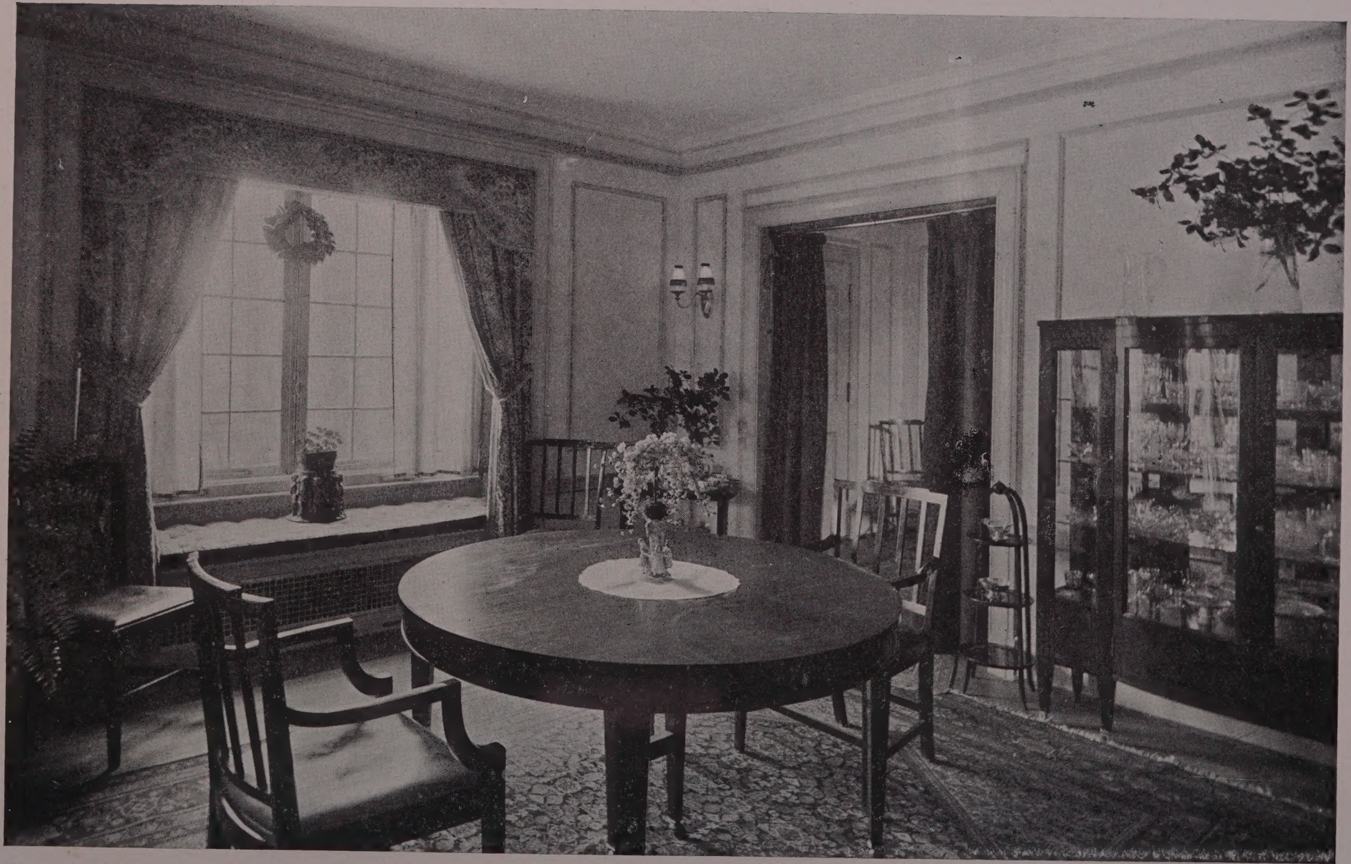
Brick and stucco have been successfully combined in this small cottage type that an architect built for himself



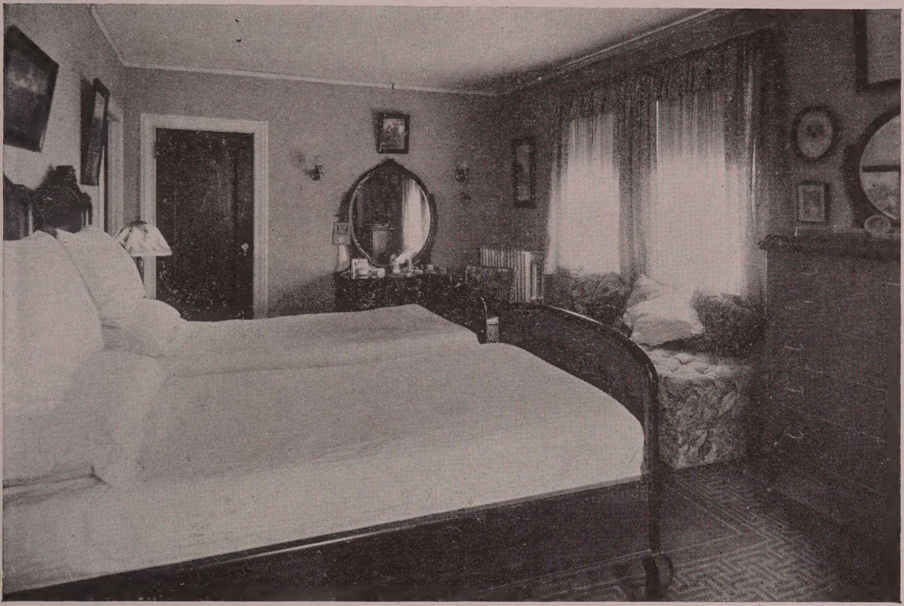
The kitchen in an ell, and kitchen and service porches keep the servant's quarters distinct



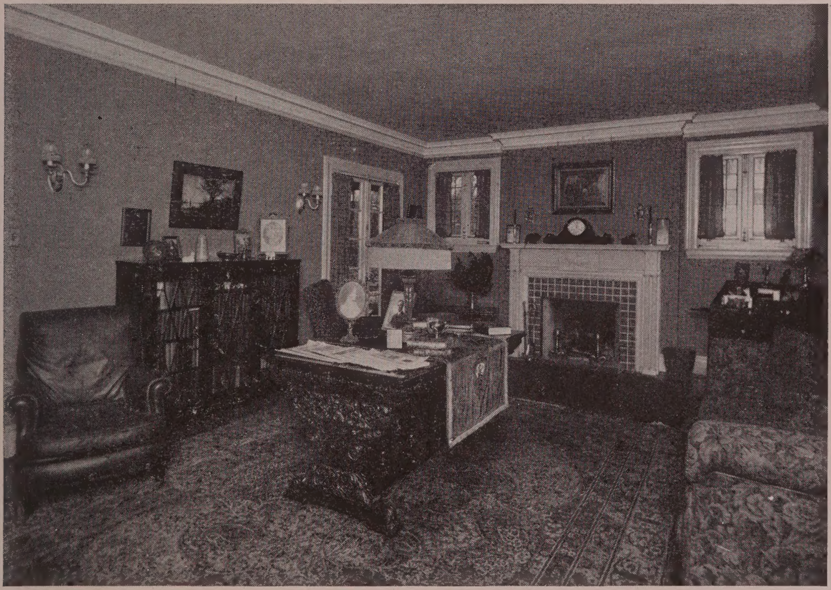
Alcoves are always useful adjuncts to a room. Here they have been successfully included in the upstairs plan



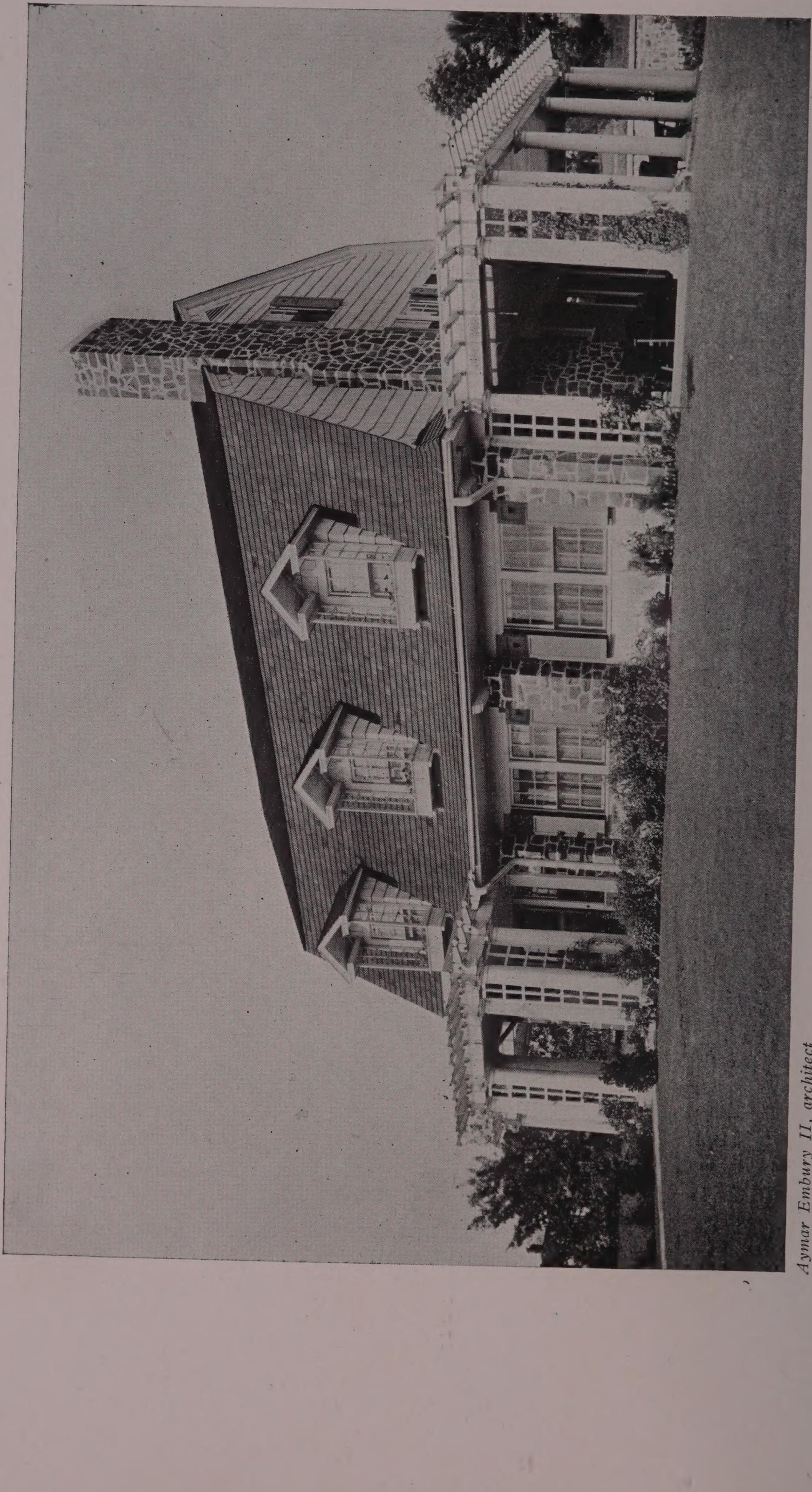
Cream walls paneled with moulding, the radiator concealed beneath the window seat and a large casement window make the dining-room attractive



A homey, comfortable sort of bedroom, gay with flowered chintz curtains that lighten the dark furniture

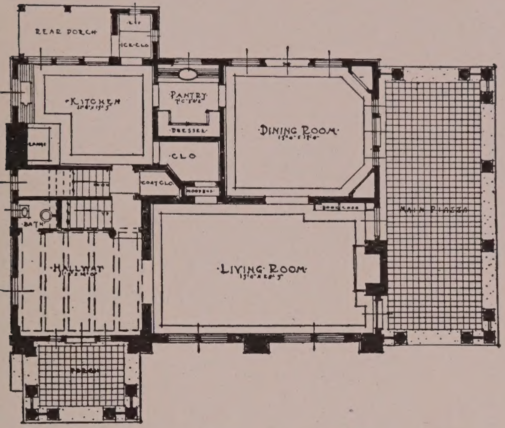


By placing the couch before the fire and the table behind that, this living-room would gain in size and attractiveness

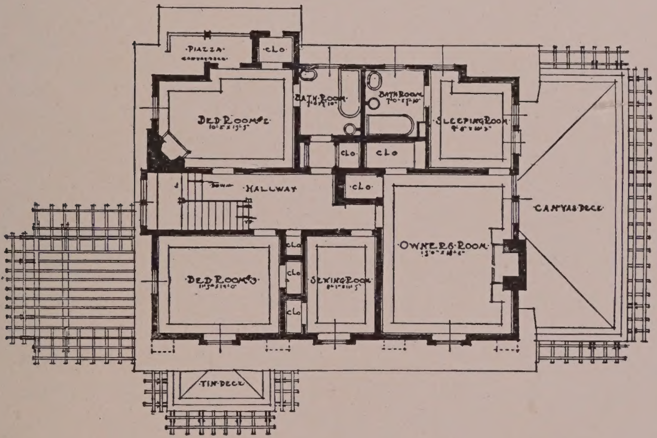


Aymar Embury II, architect

The walls are field stone set in wide white bond and relieved by the trellised porches and abundance of white exterior woodwork

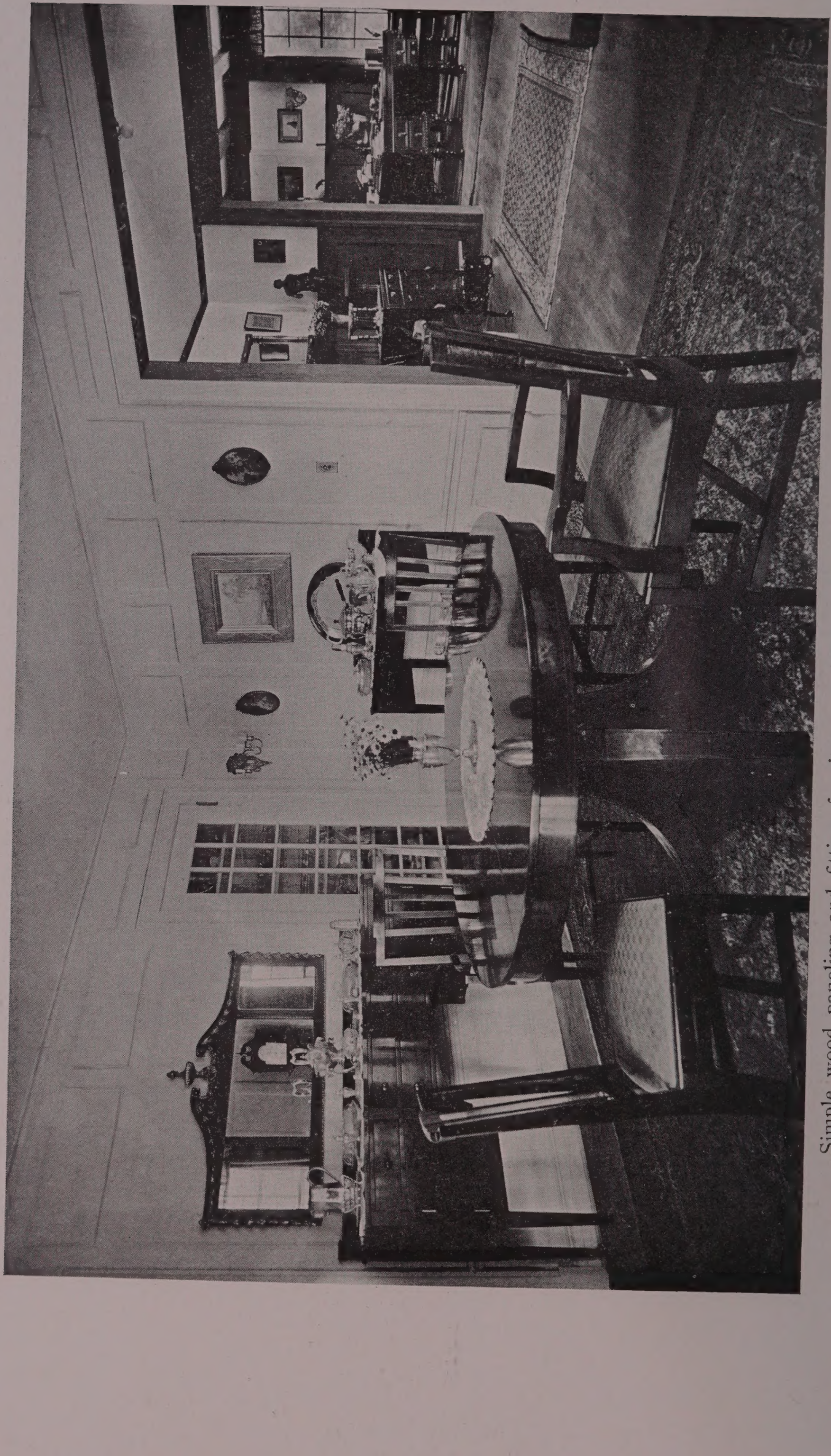


The living-room has the benefit of sunlight from two large sets of windows, commanding the view

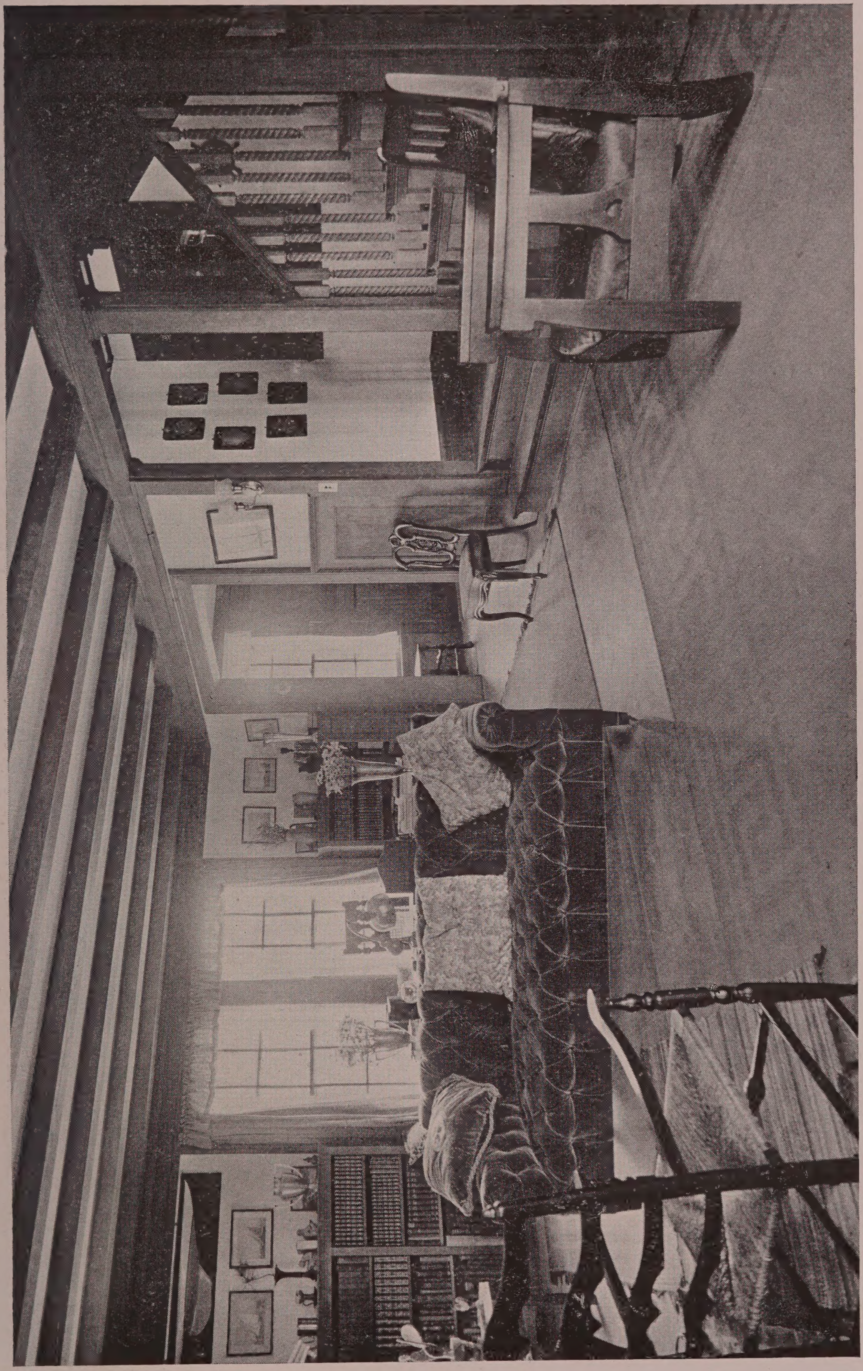


An owner's sitting-room with a small bedroom attached make, with the bath, a comfortable suite

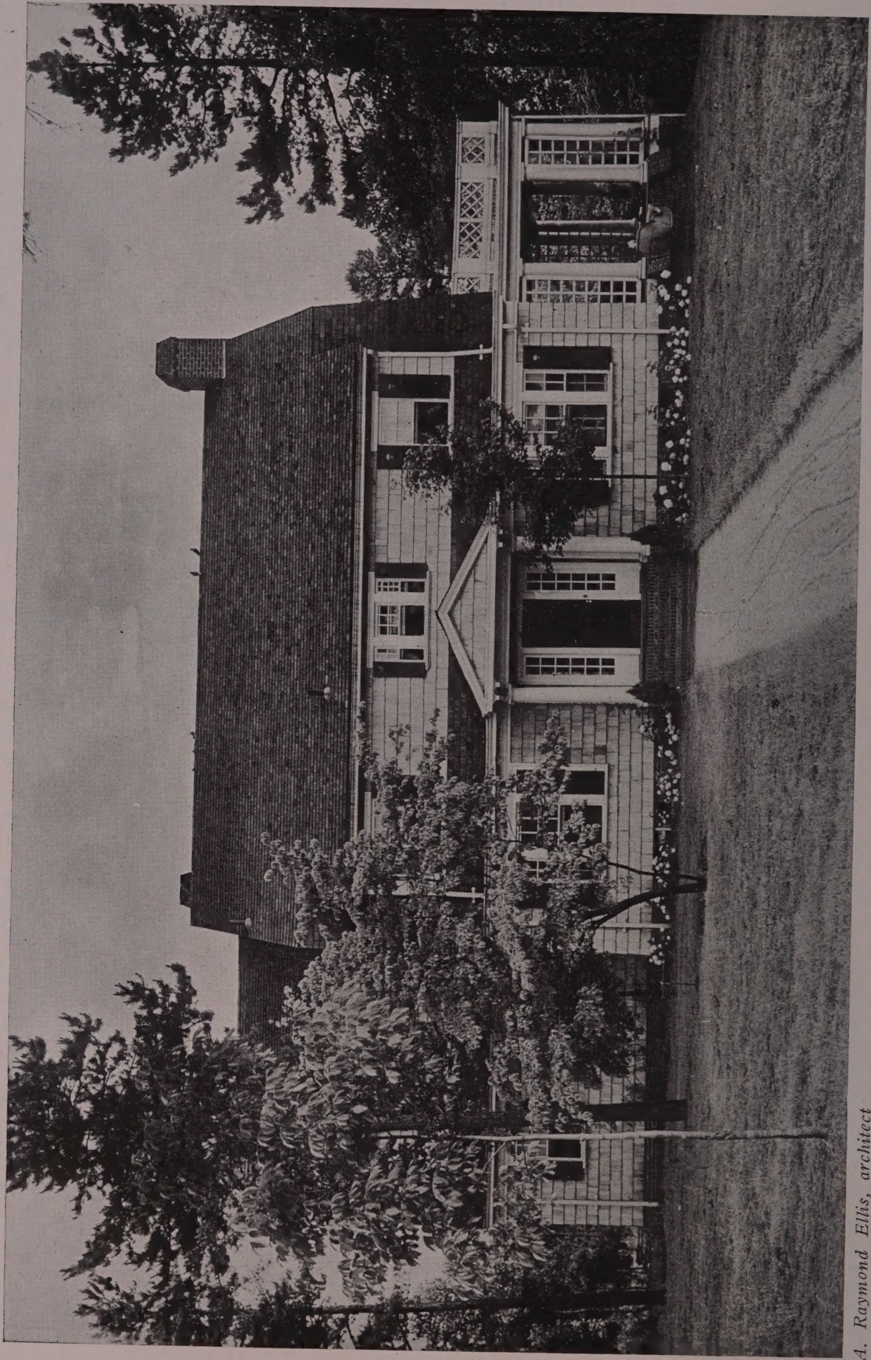
A DUTCH COLONIAL HOUSE NEAR NEW YORK



Simple wood paneling and fitting furniture established the Colonial atmosphere in the dining-room

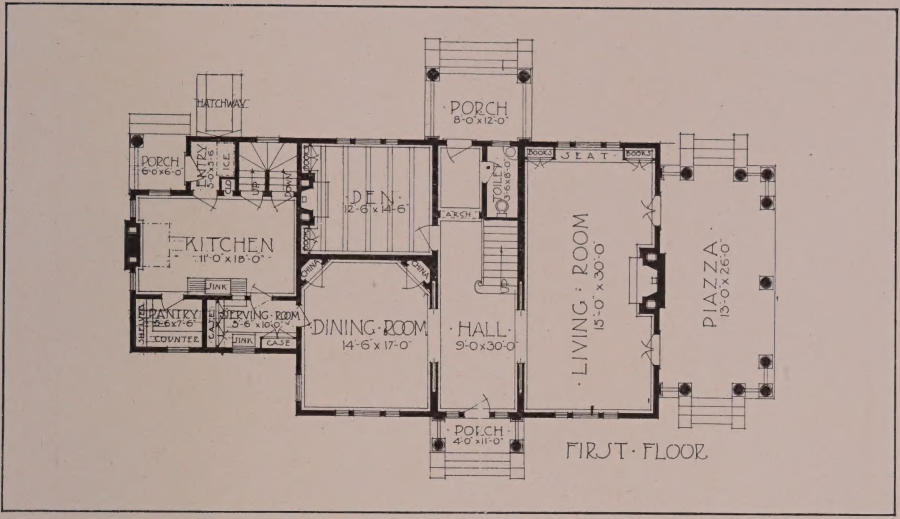


The living-room, which is twenty-five feet long and proportionately deep is finished in dark wood with beamed ceiling

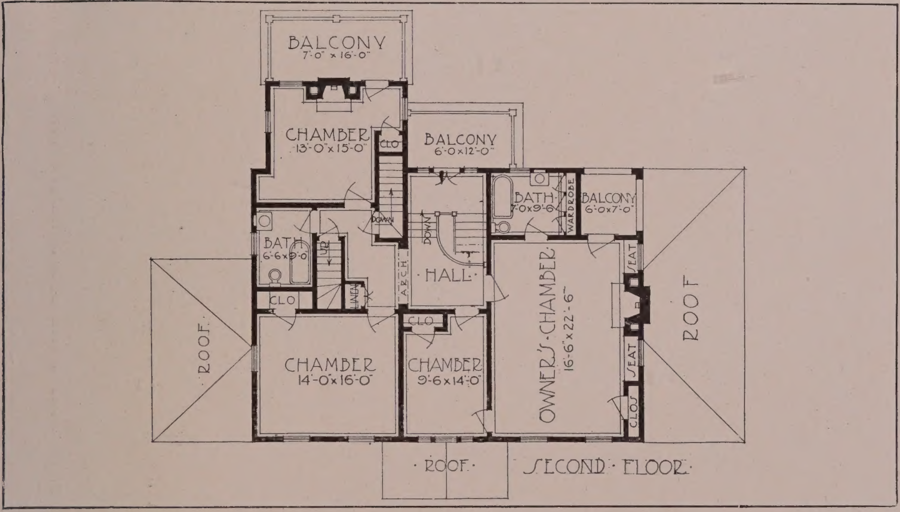


A. Raymond Ellis, architect

Shingles stained white and roof-shingles green tone in this simple little house with its surroundings

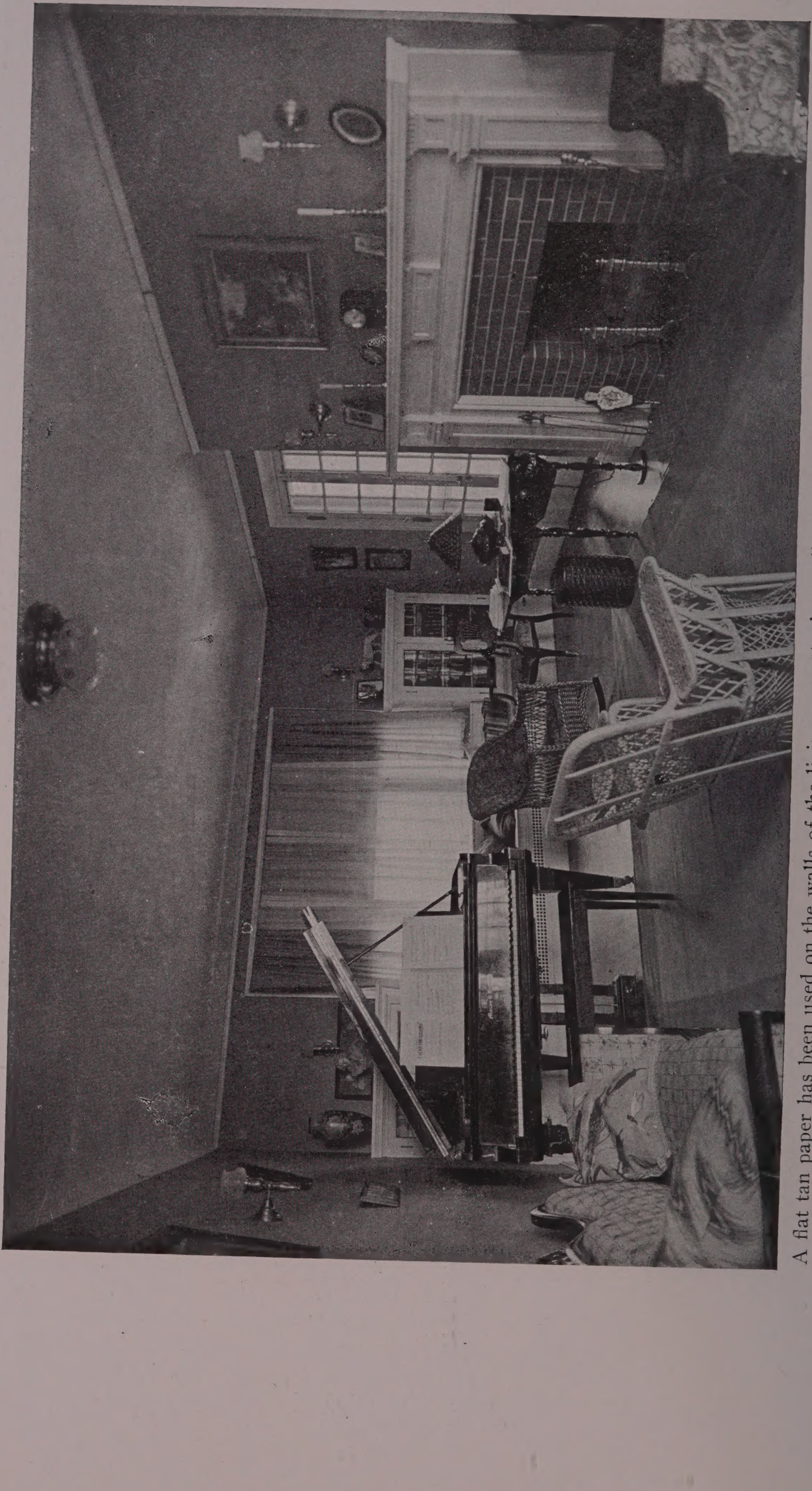


The plans are simple and livable — house-depth hallway and living-room with dining-room and den on the other side and service quarters restricted to an ell

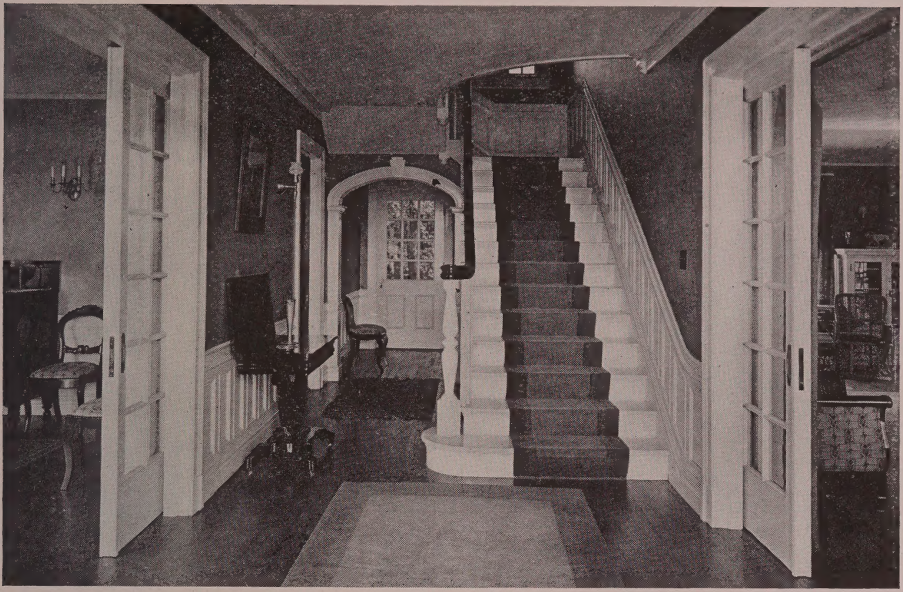


Upstairs are four chambers, two baths and two balconies that can serve for sleeping porches. Plenty of closet room is provided

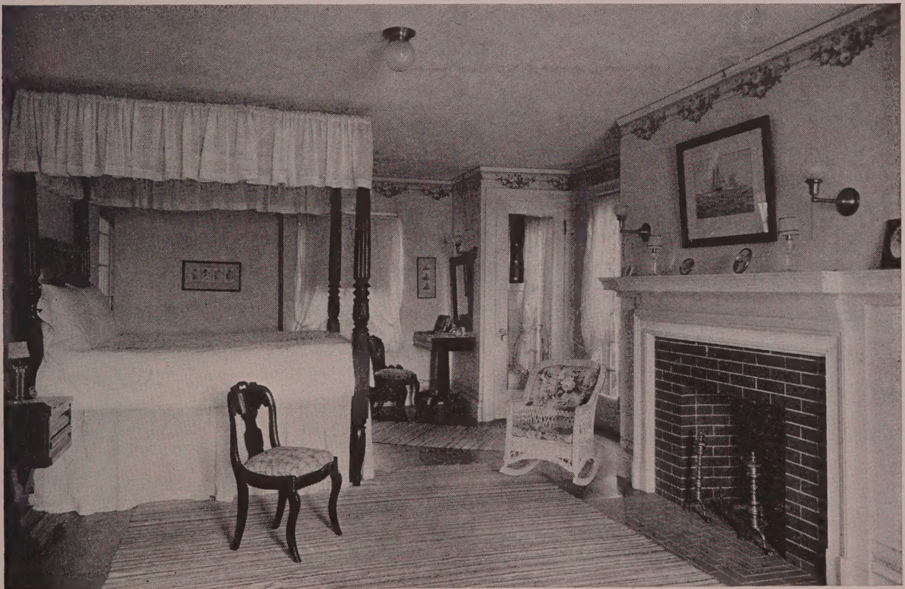
A DUTCH COLONIAL HOUSE IN NORTH CAROLINA



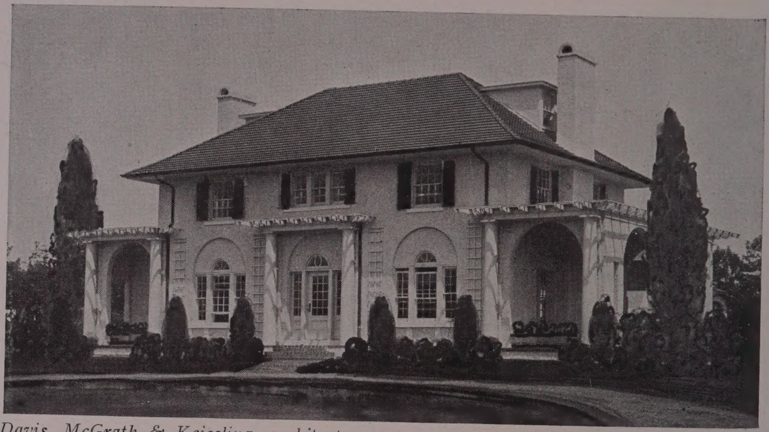
A flat tan paper has been used on the walls of the living-room, toning well with the white woodwork and affording an excellent background for the mahogany and cane furniture



The hallway is distinctly Colonial in treatment — white woodwork and mahogany stair-rail

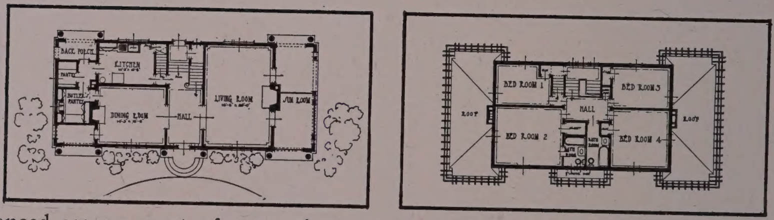


The same Colonial character is shown in the bedrooms with their four posters, open fireplaces and rag rugs



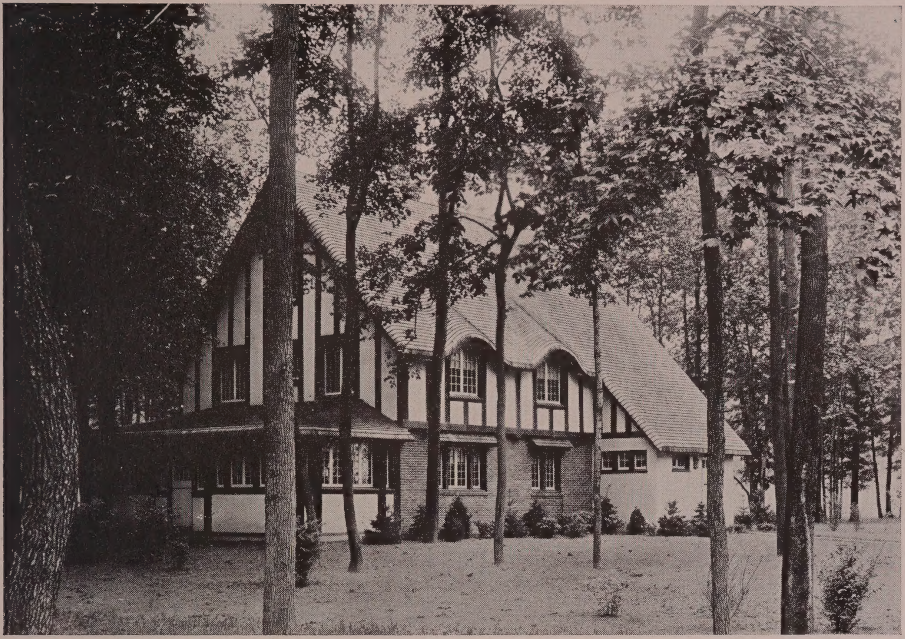
Davis, McGrath & Keissling, architects

This formal balanced type of white stucco house with light brown tile roof and shutters to match in color, savors of an Italian feeling by its simple mass, plain, low roof and the arch motif. The type admits of stained interior woodwork and substantial hangings and furniture.



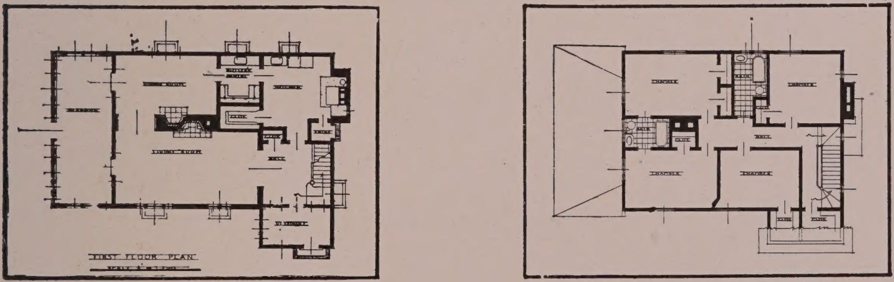
A balanced arrangement of rooms both upstairs and down, and the general openness of the plan make it desirable for the small family

A STUCCO HOUSE OF SMALL PROPORTIONS



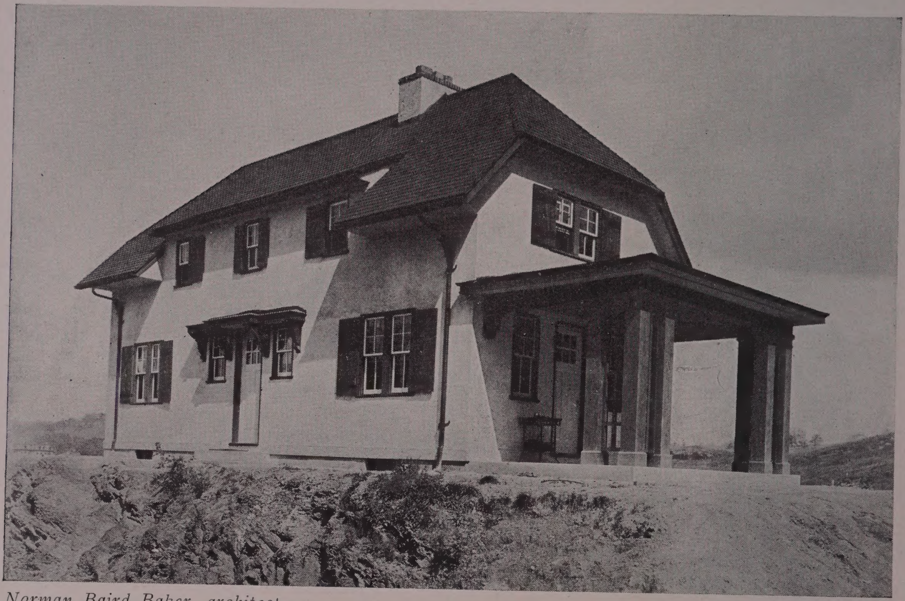
Caretto & Forster, architects

The roof lines of this half-timbered cottage type have striking individuality. In fact the construction of the entire house — its successful combination of stucco, brick and half-timber — makes it quite out of the ordinary



On the first floor the plan is open, giving a greater sense of space. Upstairs economy of hall space makes the chambers of good proportions

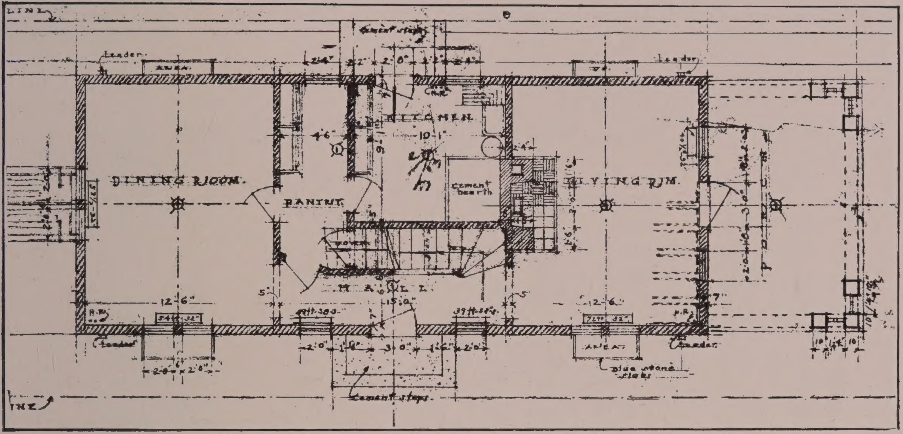
A HALF-TIMBERED COTTAGE TYPE



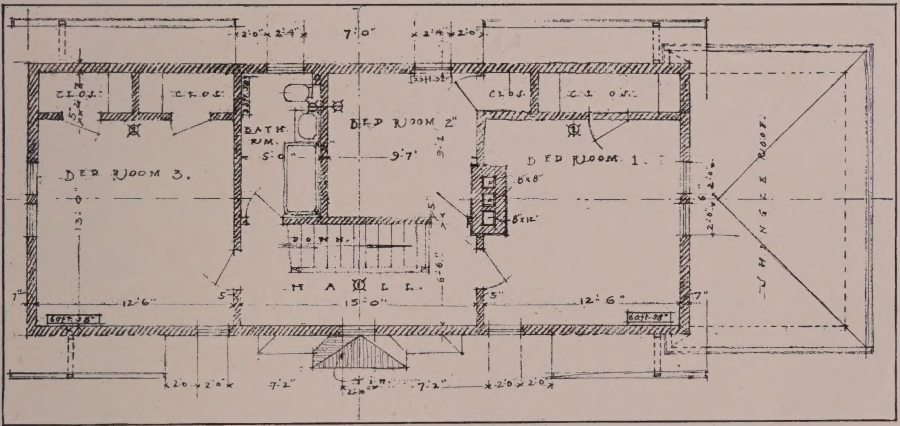
Norman Baird Baker, architect

For a rocky headland, such as this house is situated on, the type is excellently adapted. Being of simple stucco construction, it is an inexpensive outlay for short time residence although permanent in construction, attractive in exterior line and commodious indoors

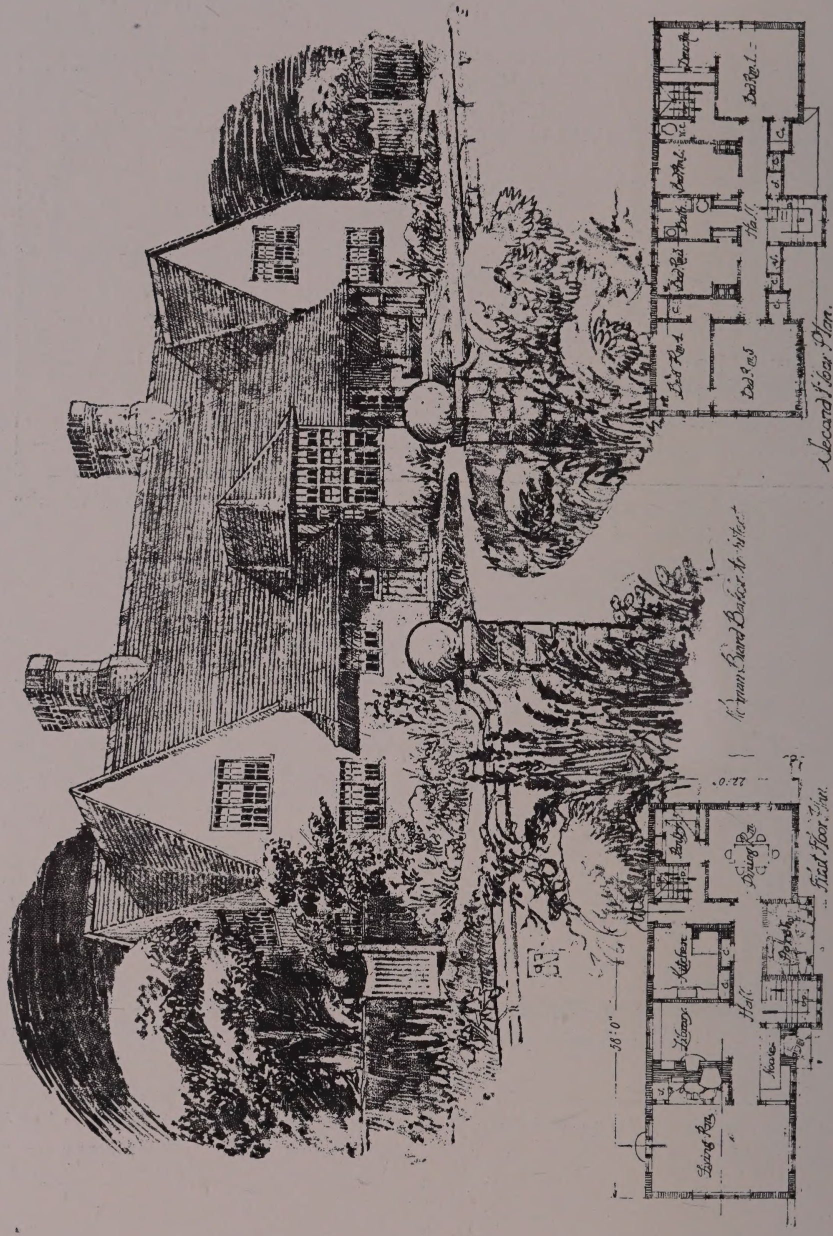
AN ATTRACTIVE SEASHORE COTTAGE



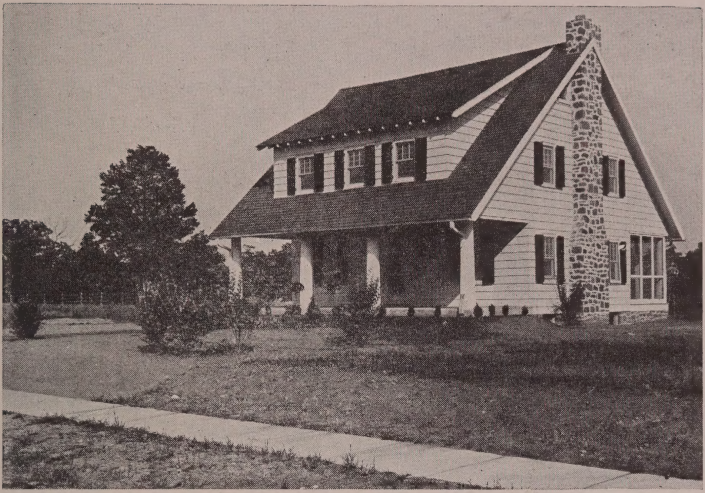
In the living-room and dining-room advantage is taken of light from three sides, the kitchen being at the rear between these two rooms



An attractive feature of the second floor is the cross ventilation afforded by the hallway and the two front bedrooms, a desirable feature for a summer home

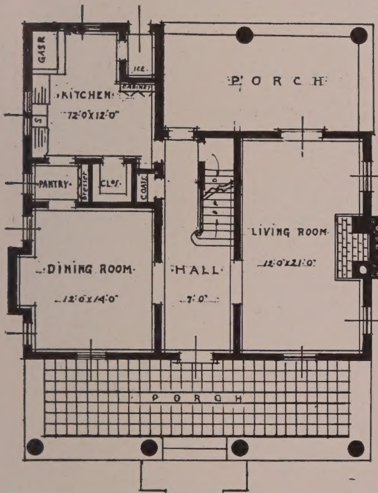


Sketches for an unpretentious English country house type of stucco and red shingles. The stair hall is an attractive and characteristic feature

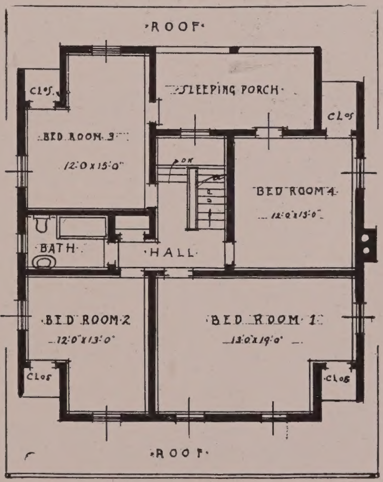


Kenneth W. Dalzell, architect

The foundations and chimney are of rough-dressed sandstone, the exteriors red cedar shingles painted white. White oak and comb-grained pine has been used for flooring throughout the course



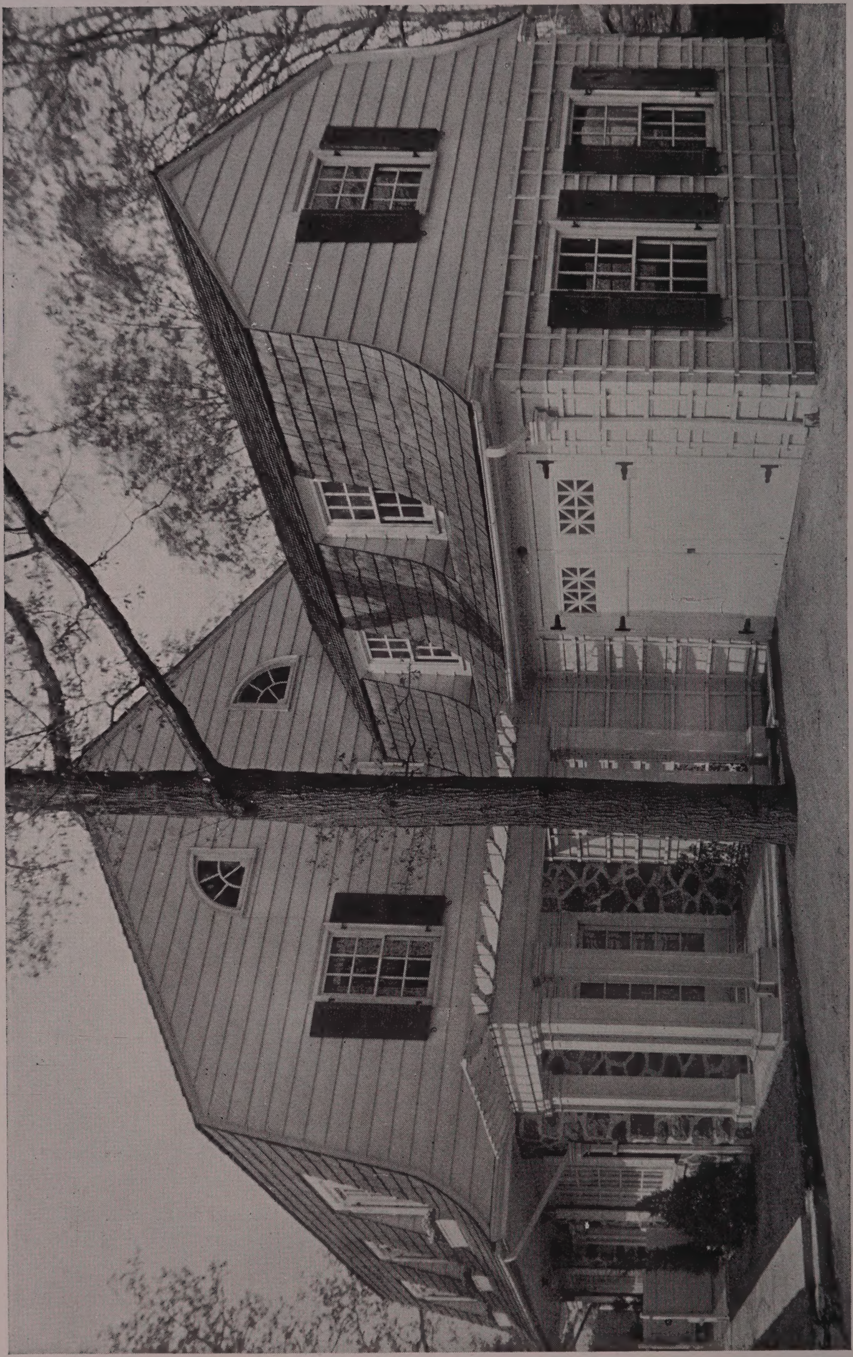
FIRST FLOOR PLAN



SECOND FLOOR PLAN

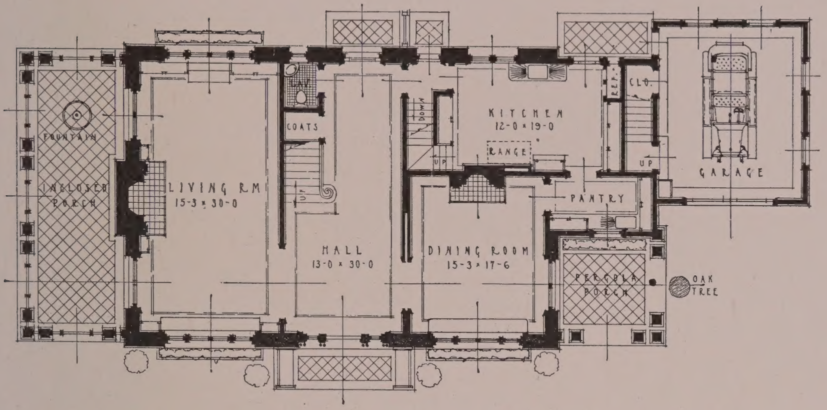
The house is developed on a square plan, providing central hallway with commodious living-room, small dining-room and porches on the first floor. Four chambers and porch are above

A SHINGLE HOUSE OF MODERATE COST

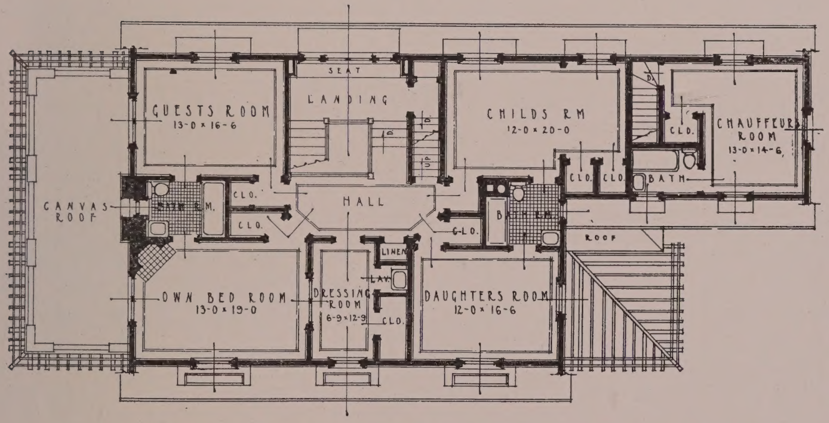


Dwight J. Baum, architect

Garage and house are attached with service porch between. Another view is shown in the frontispiece. The treatment of the overhanging second story is pleasing and successful.

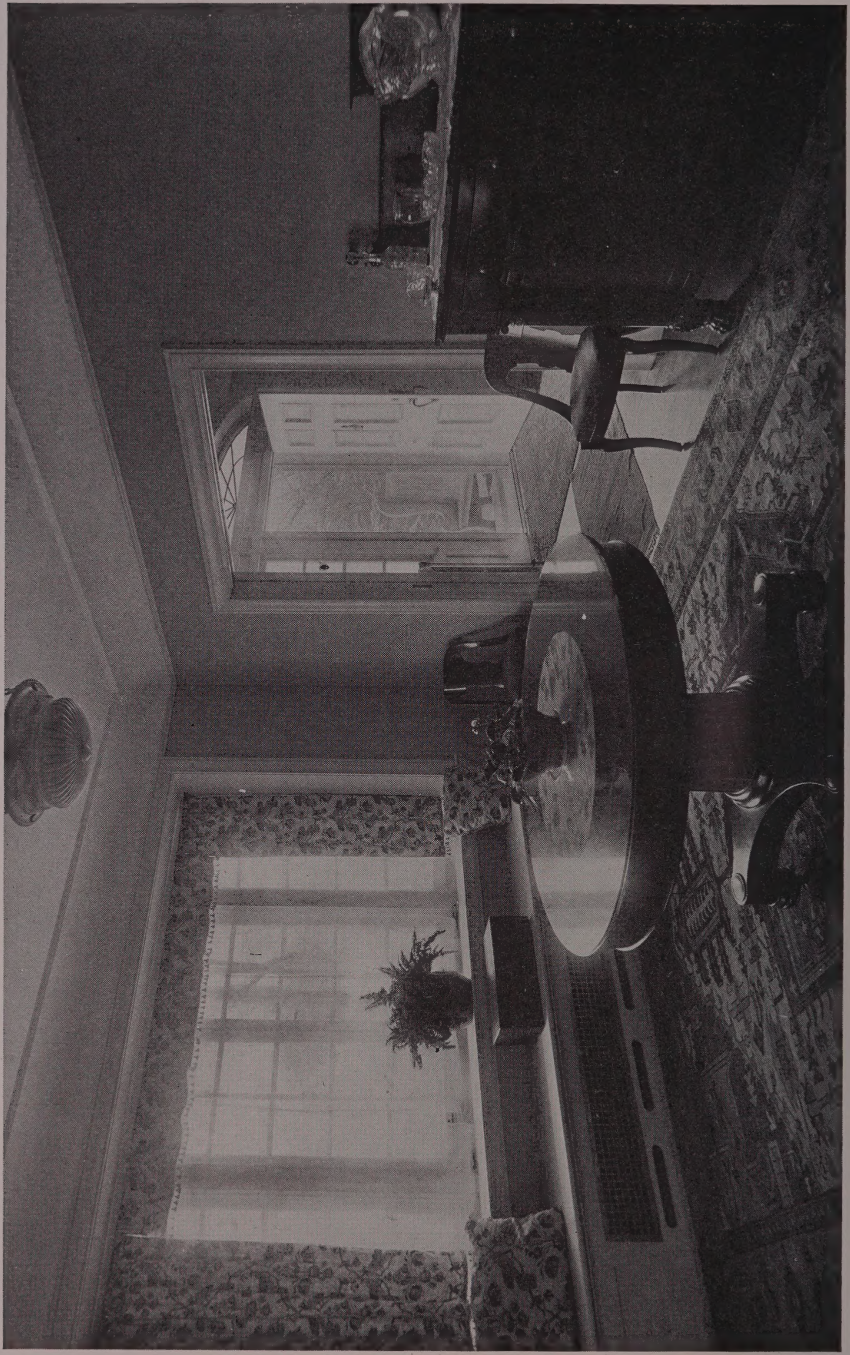


An enclosed porch doubles the living-room space. Hall, dining-room and living-room communicate through wide doors

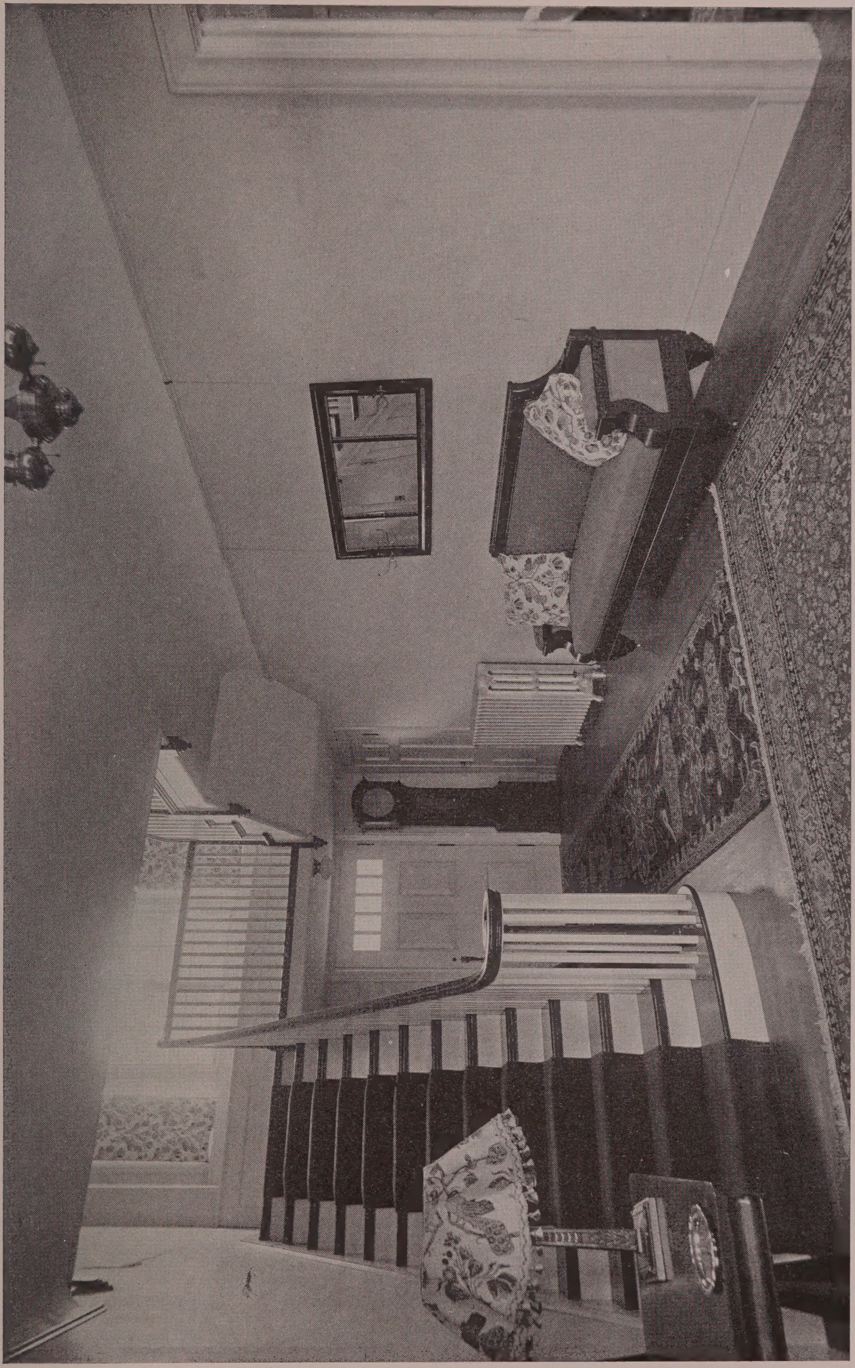


The open stairs and hallway make a light airy spot on the second floor. A little dressing-room is a feature of the owner's suite

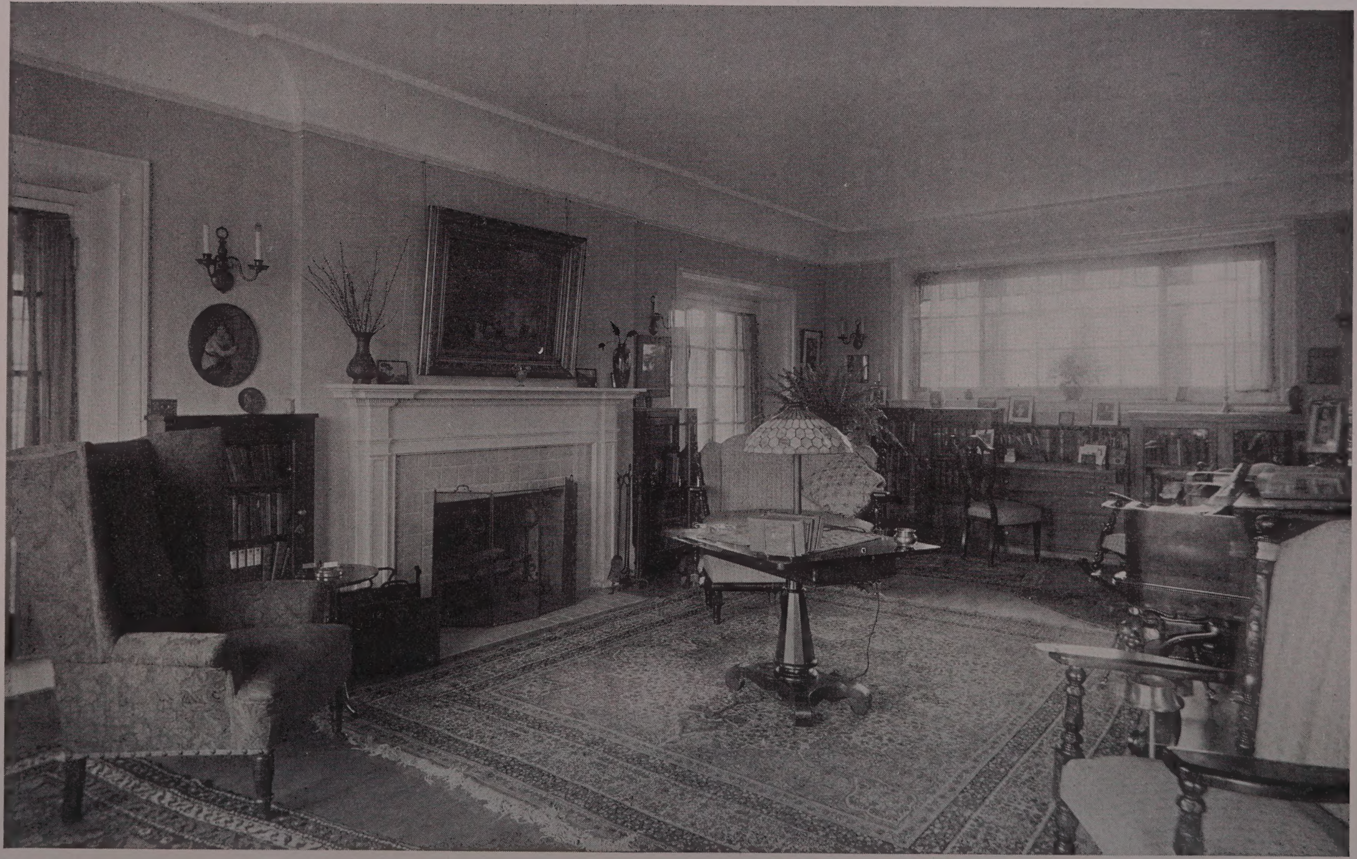
A COMPACT LITTLE DUTCH COLONIAL HOUSE



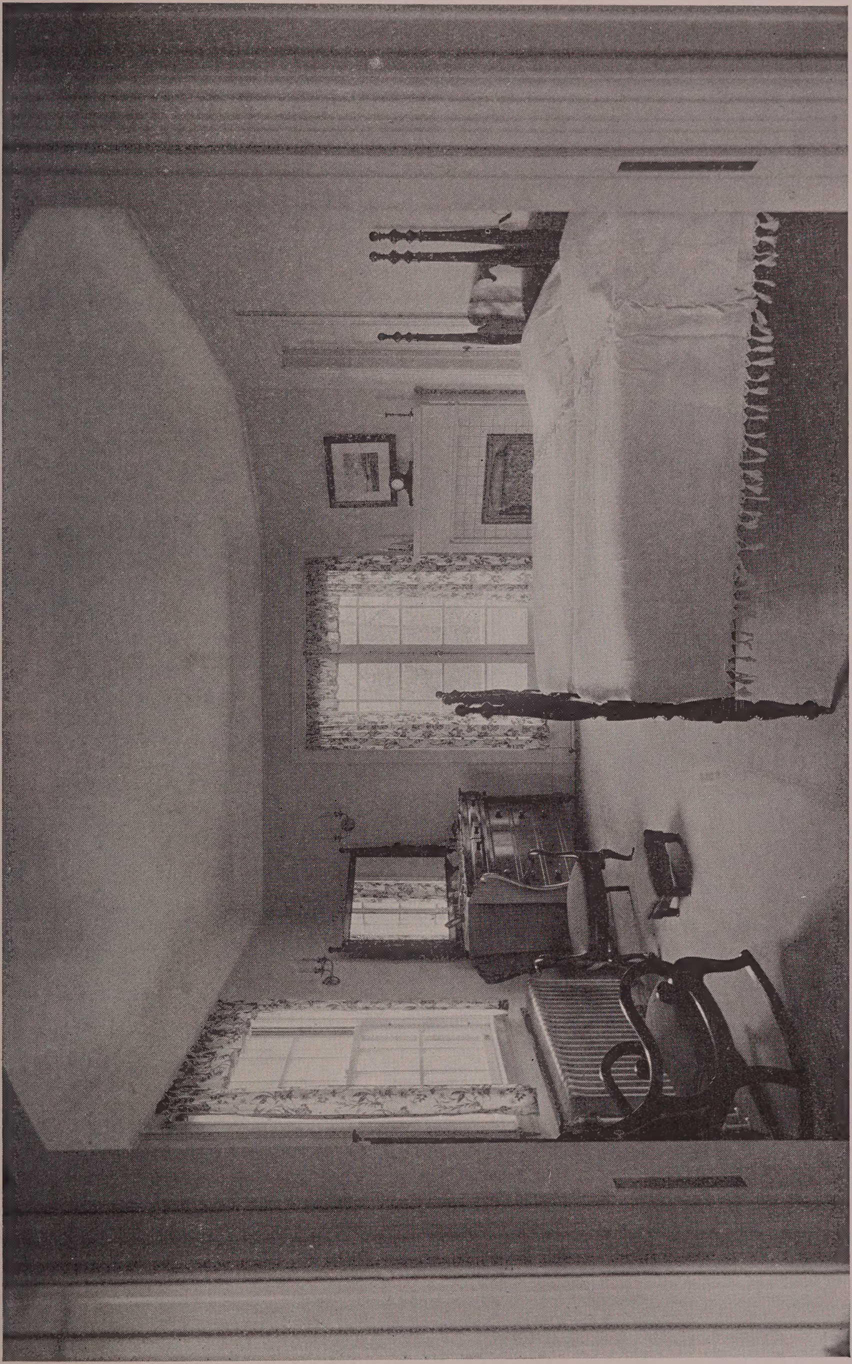
In the dining-room a broad window and seat and broad sill afford plenty of room for those house plants that give such an air of coziness in winter



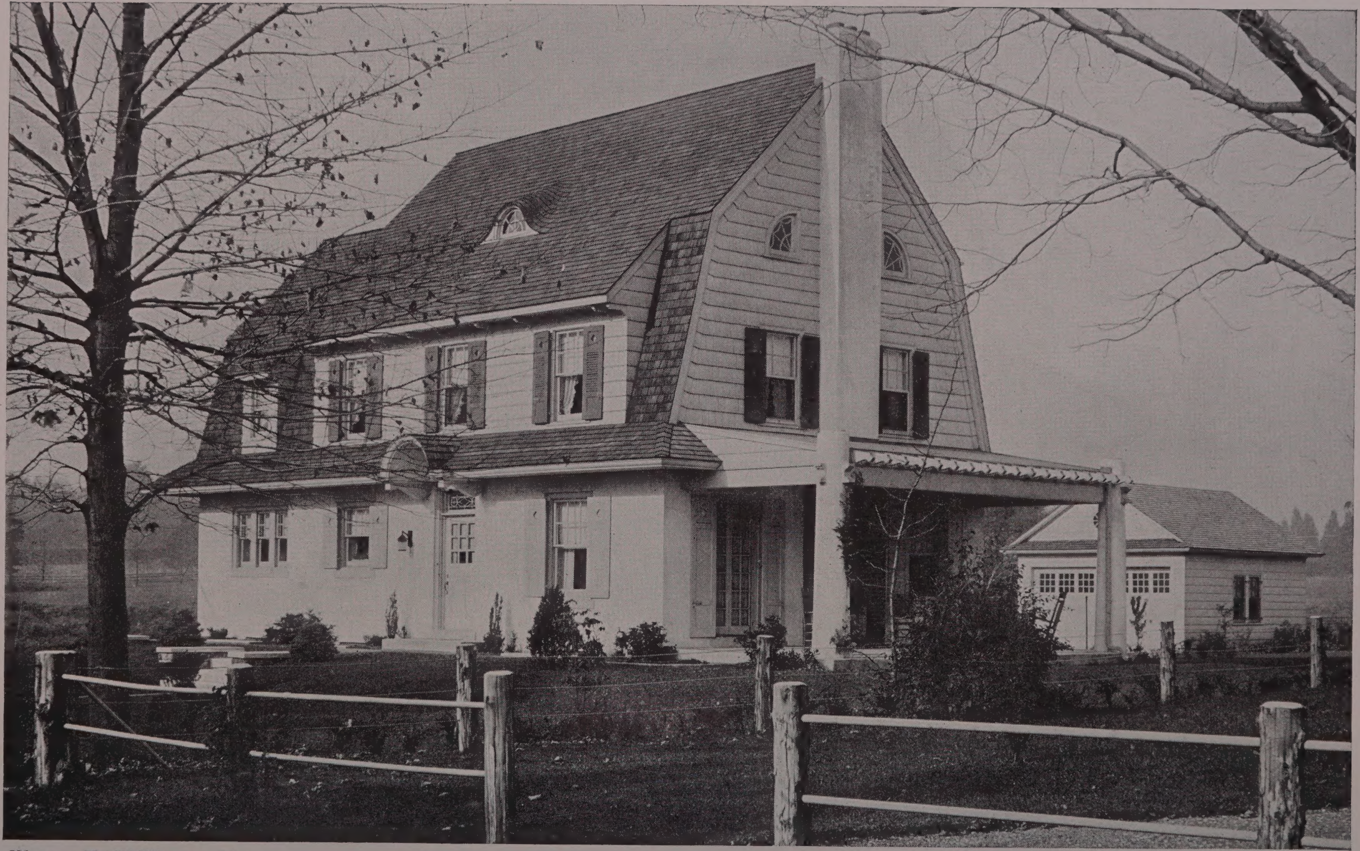
Almost as wide as the living-room, the hallway sets the architectural note of the house — its roominess, cheer and general open plan



A feature of the living-room is the built-in bookcases into which at the farther end has been fitted a secretary. The simple mantel and fireplace is in keeping with the Colonial spirit

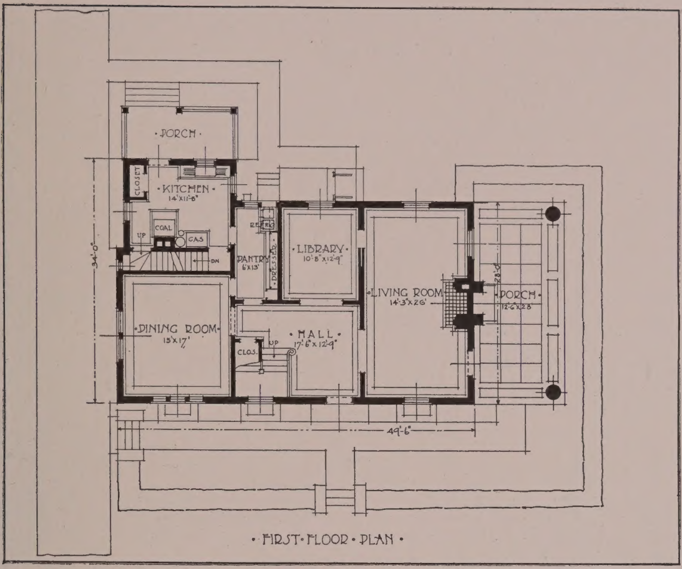


A view of the owner's bedroom from the small dressing-room. French doors open on the canvased roof of the porch below. Concealed radiators would have added to the finish of the room

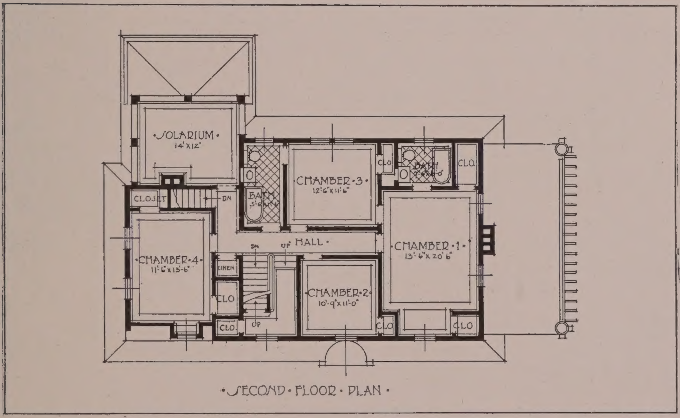


Watson K. Phillips, architect

Dutch Colonial in line, its first floor is of stuccoed hollow tile construction, upper portion shingled. The main roof is of shingles painted moss green

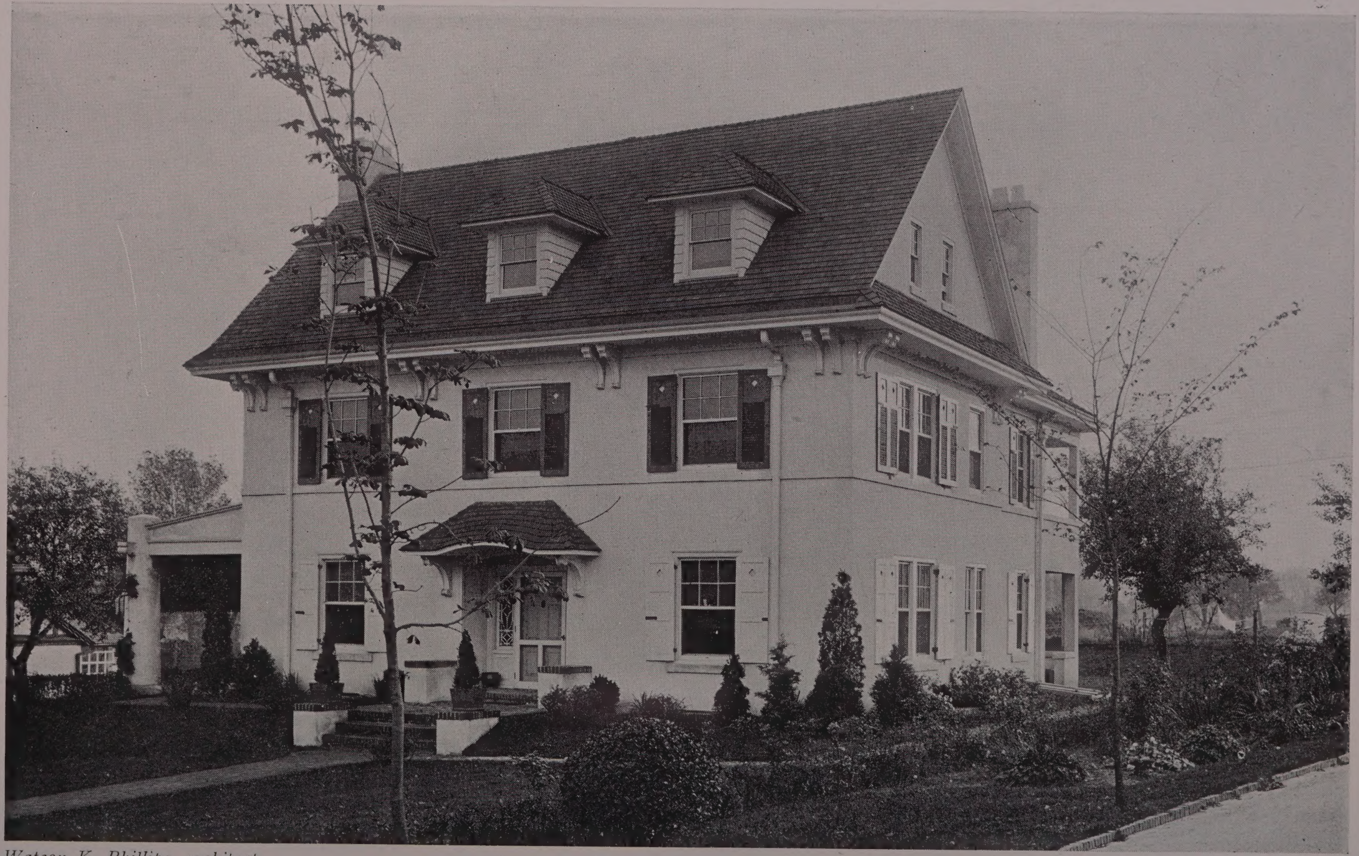


A library back of the central hall is reserved for the family circle. The kitchen is isolated from the main part of the house



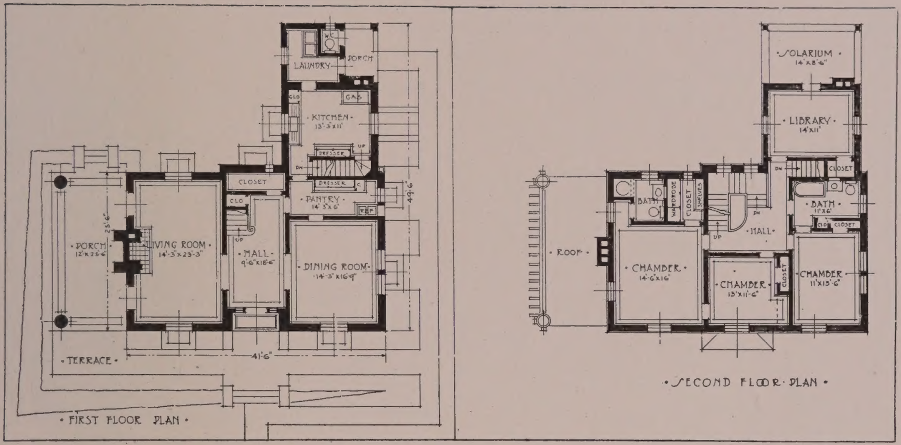
The solarium of the second floor rear can readily be converted into a bedroom. The third floor contains store room, sewing room and maid's room and bath

A HOLLOW TILE AND STUCCO HOUSE



Watson K. Phillips, architect

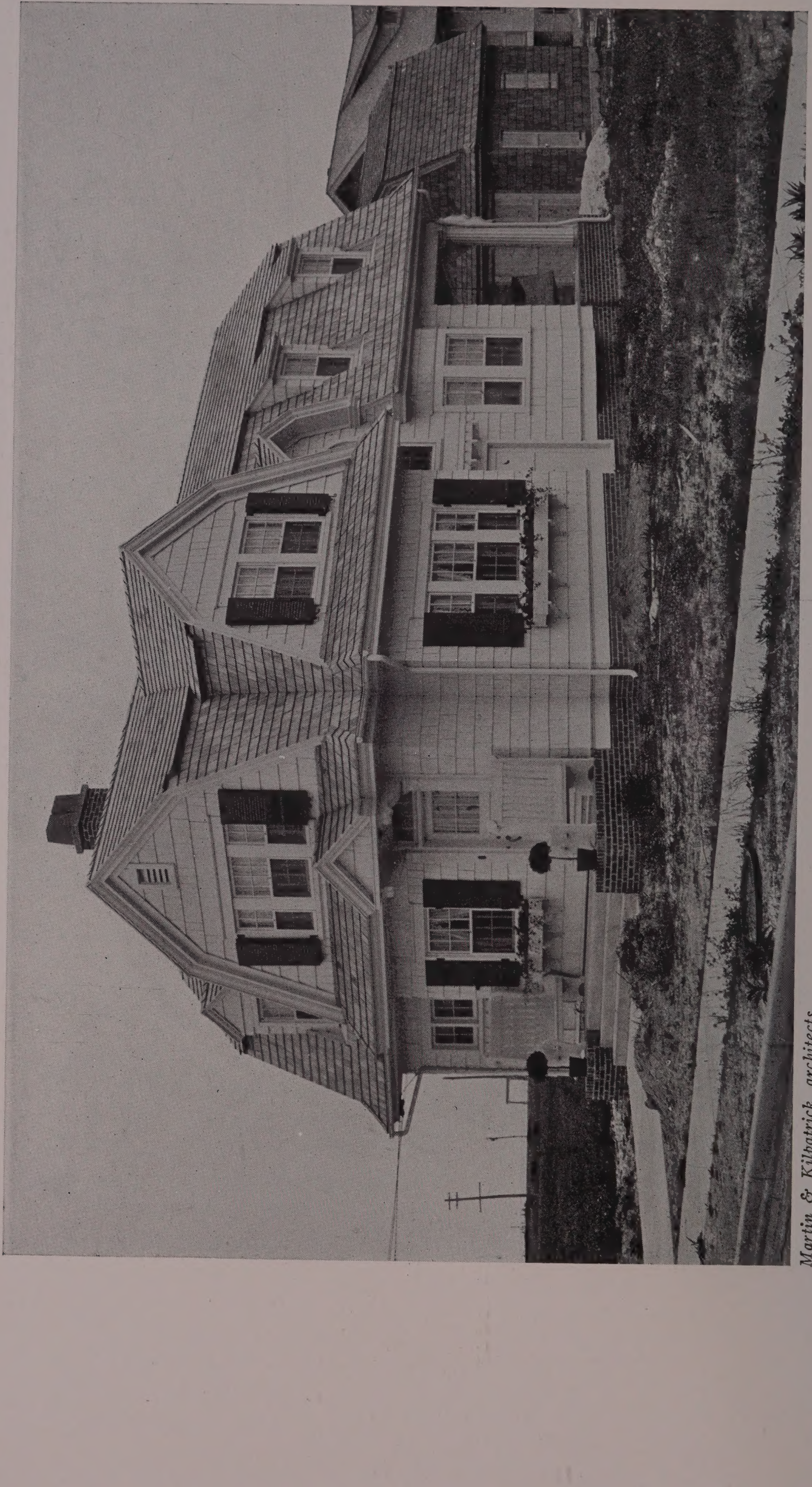
The house is constructed of hollow tile stuccoed, a sanitary, fireproof and money-saving method that house builders would do well to consider



Although the hall on the first floor is large, it does not waste space. The living and dining-rooms are well proportioned. The side porch is wide and has a cement floor and a fireplace

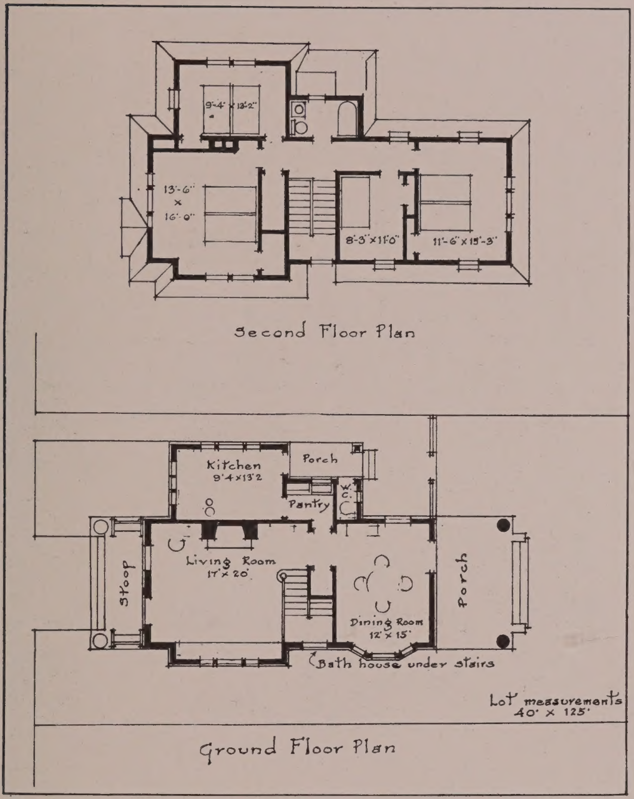
A HOUSE TO SUIT THE AVERAGE FAMILY

Among the other specifications are the following: House faces north and a vestibule is arranged for winter use only. Refrigerator in pantry designed so that it may be filled from outside. Kitchen isolated from balance of house and has cross ventilation. Private bath for main chamber has a shower bath in marble stall instead of a tub. A closet with dust proof wardrobe and window provided also. Room over kitchen may be used as a library or chamber. Sleeping porch shown over rear portion. Main and rear stairways are provided.



Martin & Kilpatrick, architects

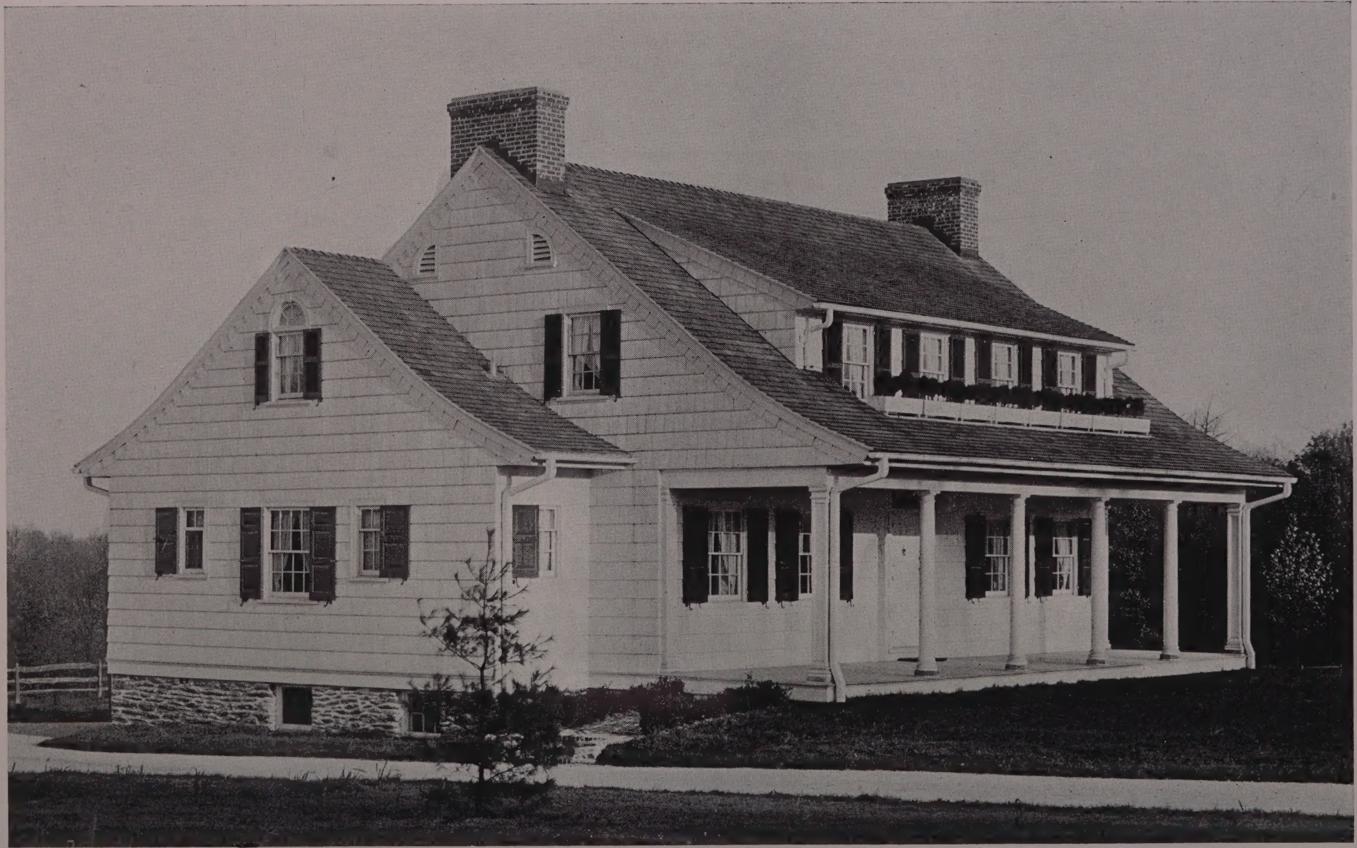
The design of this small cottage shows a cleverness much out of the ordinary. The breaking of the roof with the well-arranged gables gives to it a full two-story effect. The design of the front entrance in connection with the stoop with the well-placed benches shows an artistic touch which placed it in the category of good architecture.



One chimney serves living-room, fireplace and kitchen. The second floor presents four bedrooms, three of which are double; one bath and ample closet space. A unique feature is the bathhouse under the landing of the stairs. The kitchen yard is cement and a lattice screens it from the living porch

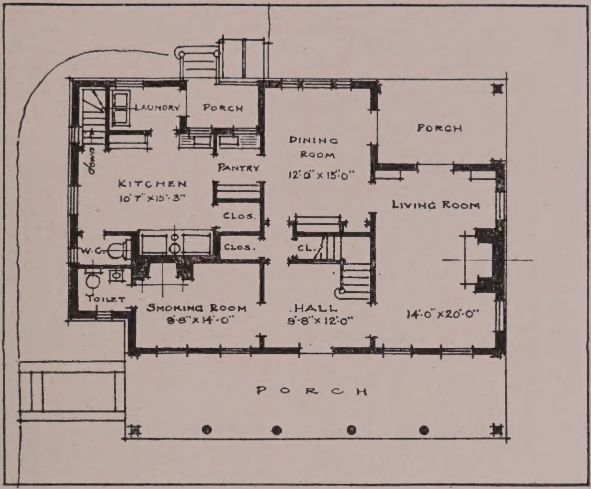
A SUCCESSFUL SEASHORE COTTAGE COSTING $4,618

The lot is 40′ wide and 125′ deep. Although raised only 2′ above ground, the house is not damp owing to the good draught beneath the bottom floor and the double thicknesses of building paper. The porch is on the ocean side. The cost of the house, including all fixtures and architect's commission, was $4,618.

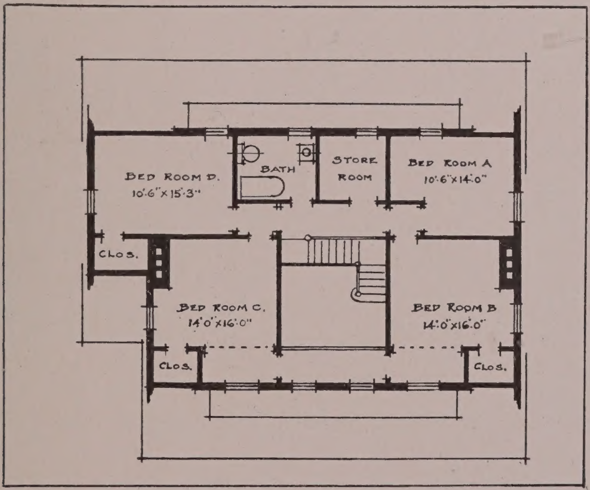


Martin & Kilpatrick, architects

The exterior of the house shows a most charming composition and its welcoming expression invites one to the comforts on the inside. With its superstructure entirely of shingles and its walls painted white, it presents a pleasing simplicity

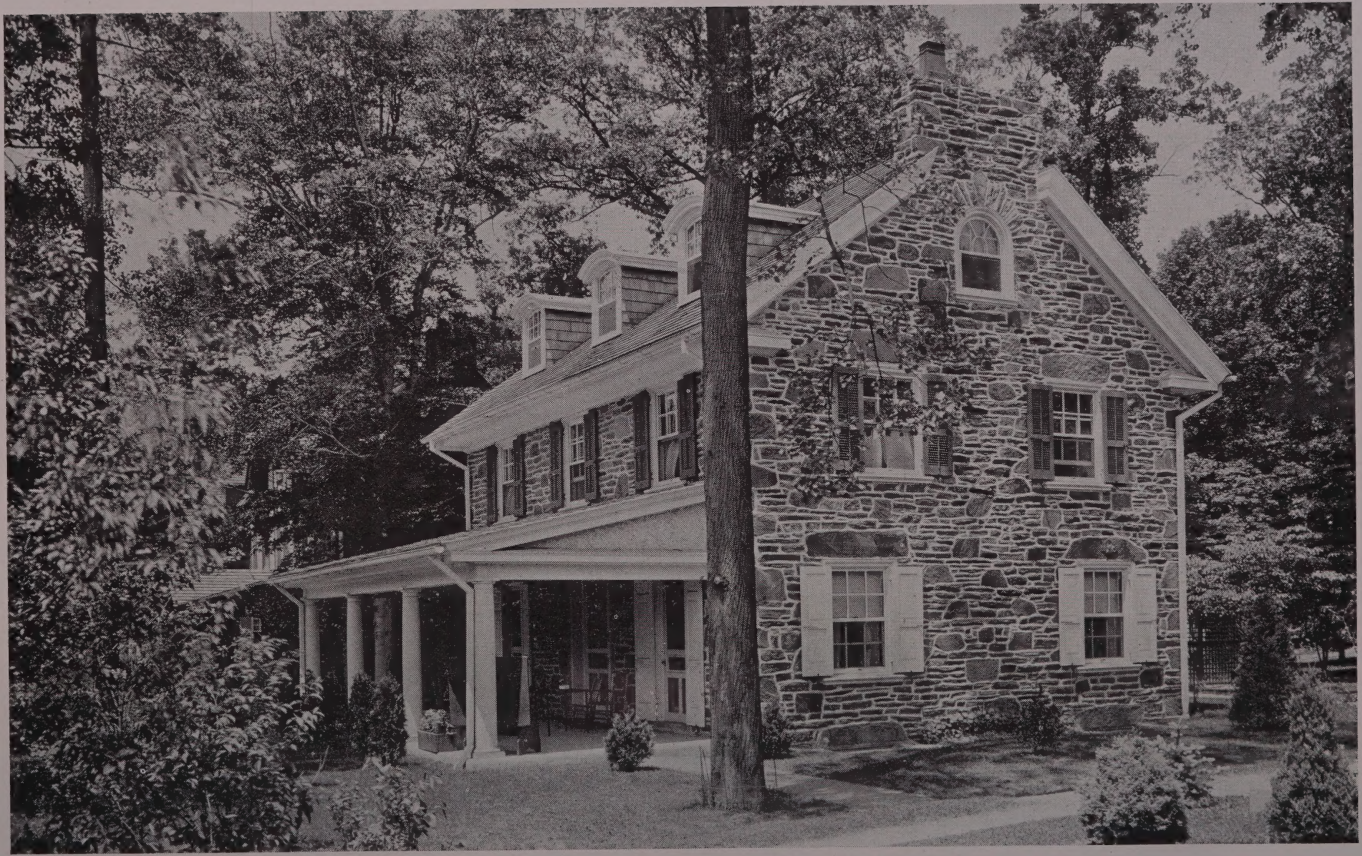


On entering the hall to the right we have the living-room, well placed and accessible to both the hall and dining-room and entrances to both the front and rear porches



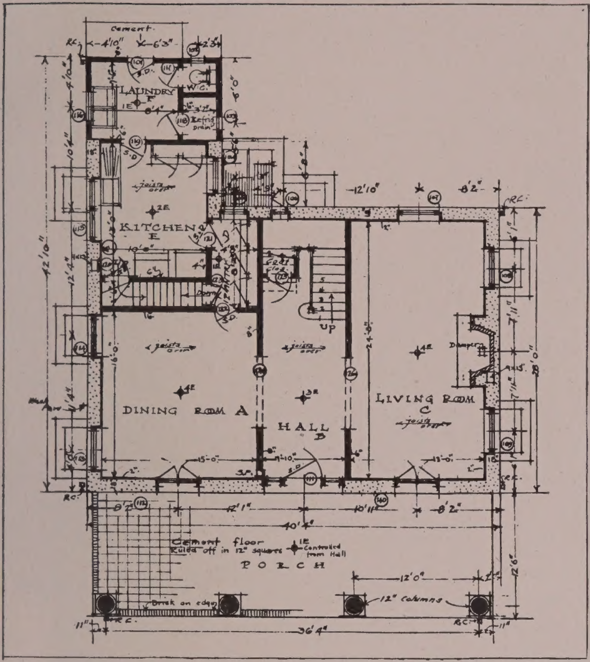
The second floor shows four well-arranged bedrooms with ample closet room, a storeroom, a bathroom and the balcony arrangement around the stair hall

A DUTCH FARMHOUSE COSTING UNDER $10,000



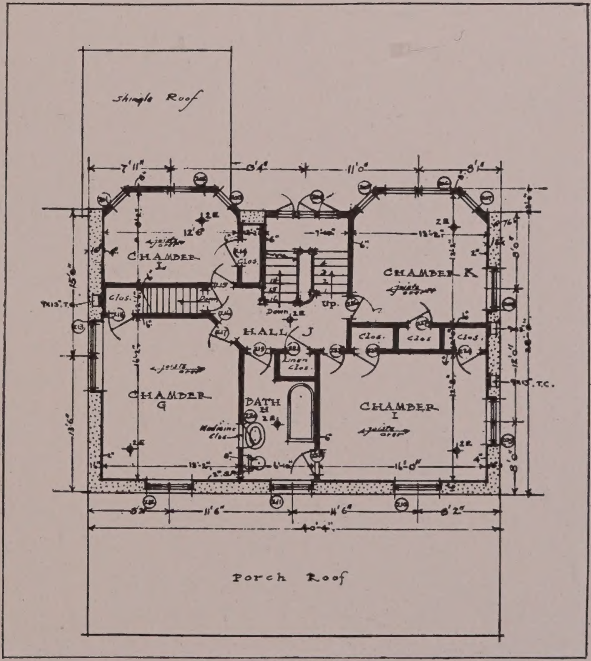
Druckenmiller, Stackhouse & Williams, architects

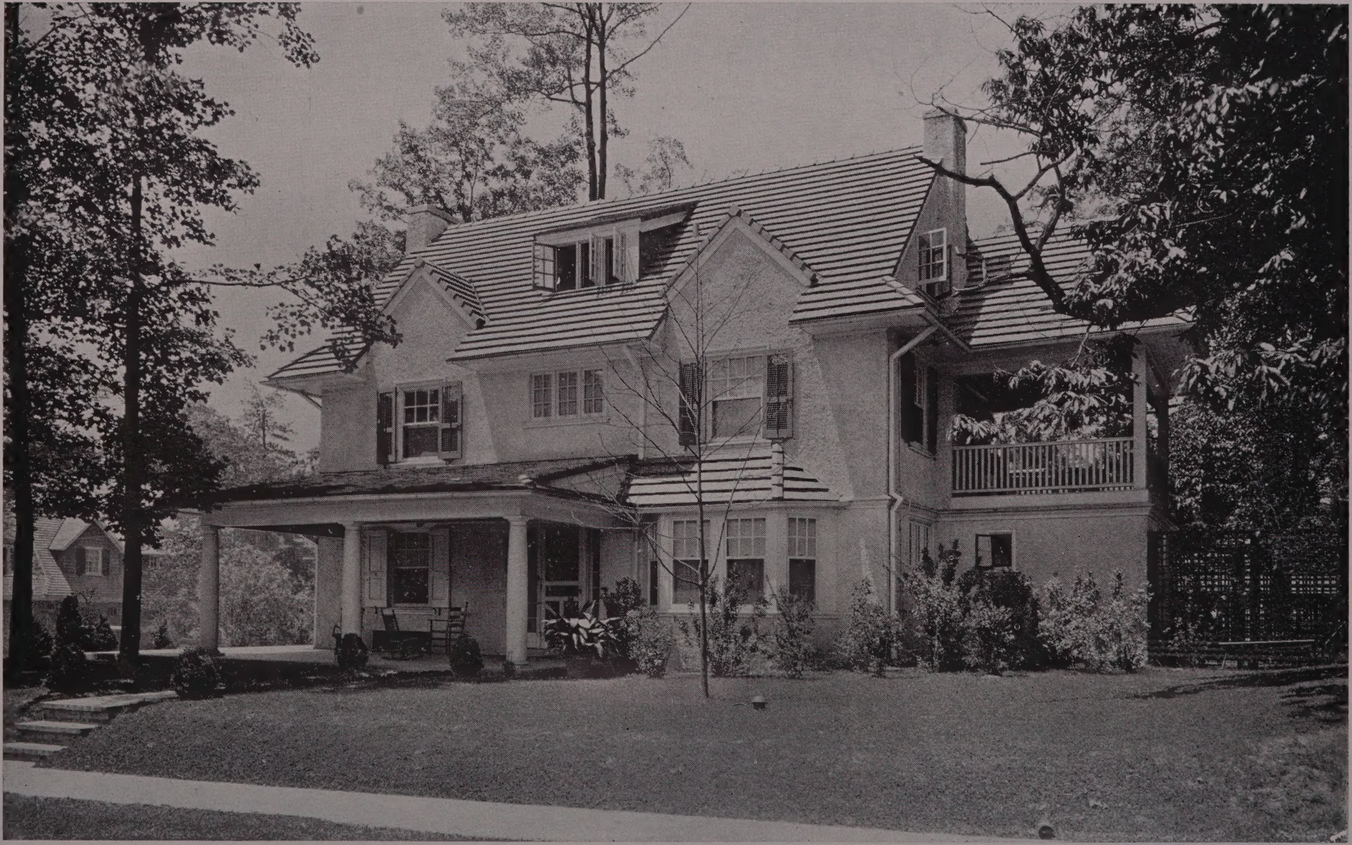
This house is an excellent presentation of the Pennsylvania Colonial farmhouse type revived of late years in the neighborhood of Philadelphia. It cost $7,000



A complete segregation of the service departments — kitchen and laundry — gives greater privacy to the living quarters. The wide porch is a characteristic of the locality and mode. It is set directly on the ground with a cement floor. French windows and doors lead on to this porch

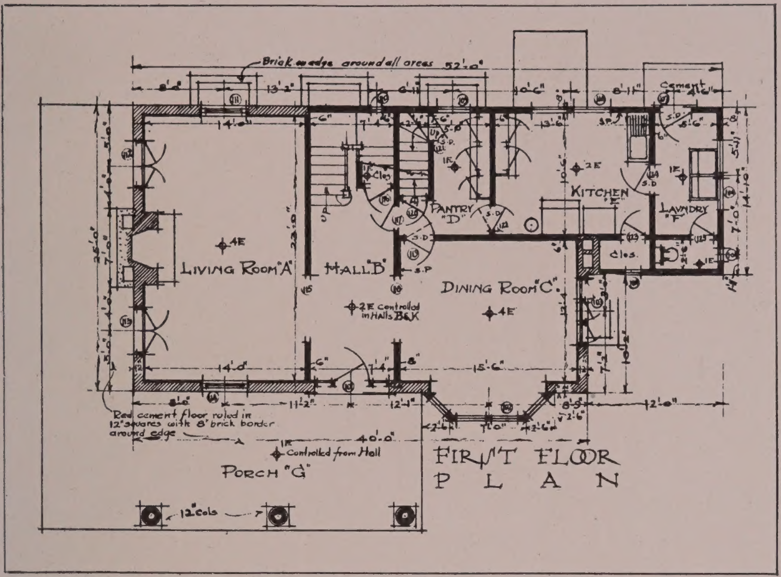
Upstairs the rooms are laid out on a square plan around a central hallway, providing room enough for the average family. Closet space is plentiful. Store-rooms and rooms for servants are on the third floor



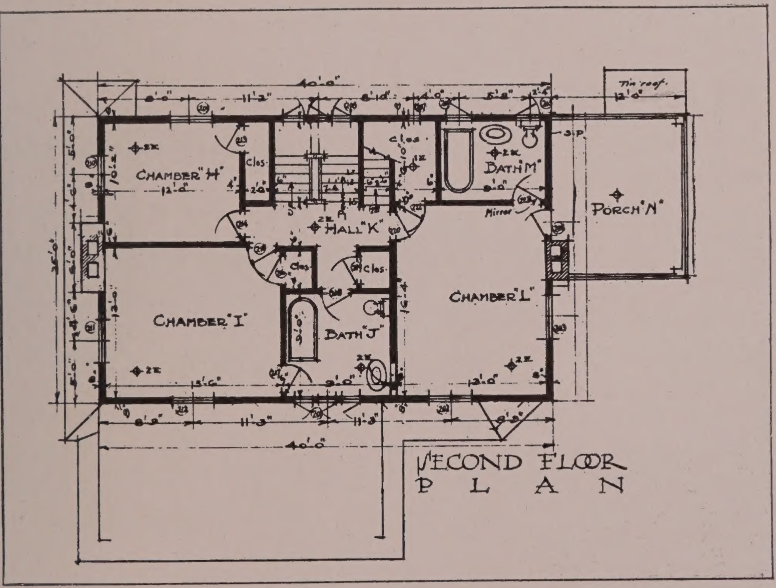


Druckenmiller, Stackhouse & Williams, architects

Stucco white washed, white woodwork, green shutters and the roof of hand-split cedar-shingles laid in heavy courses and stained green give the house a cool exterior color note

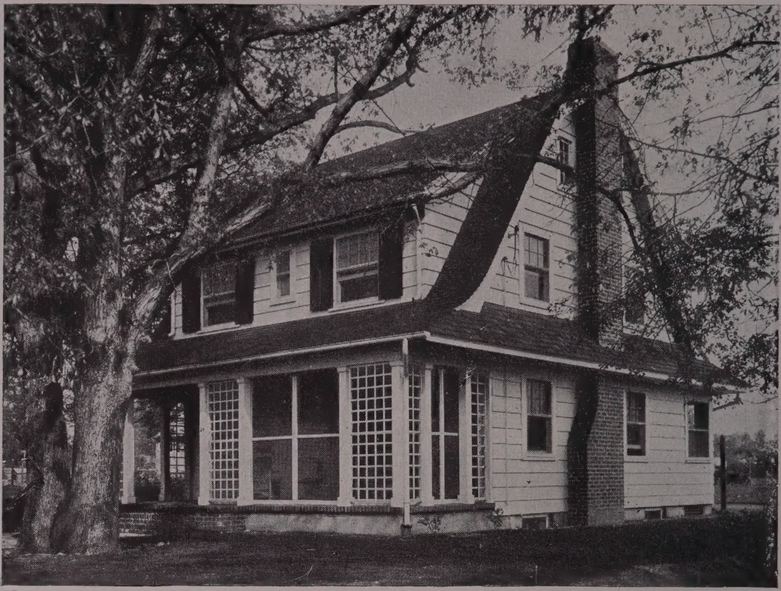


The porch on one side and terrace on the other make the house especially adaptable for summer occupancy



Upstairs are four chambers and bath with sleeping porch. Servants' rooms are in the attic

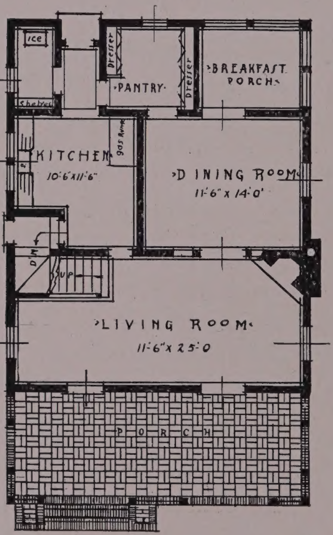
STUCCO AND STAINED SHINGLES



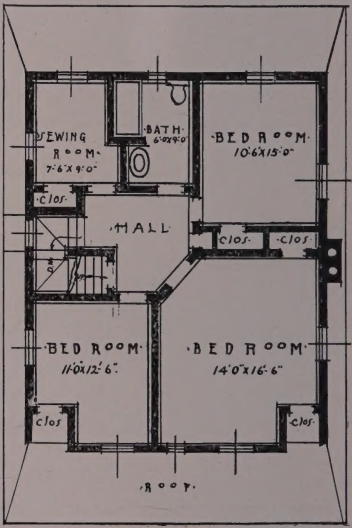
Kenneth W. Dalzell, architect

A $5,000 HOUSE FOR A SMALL FAMILY

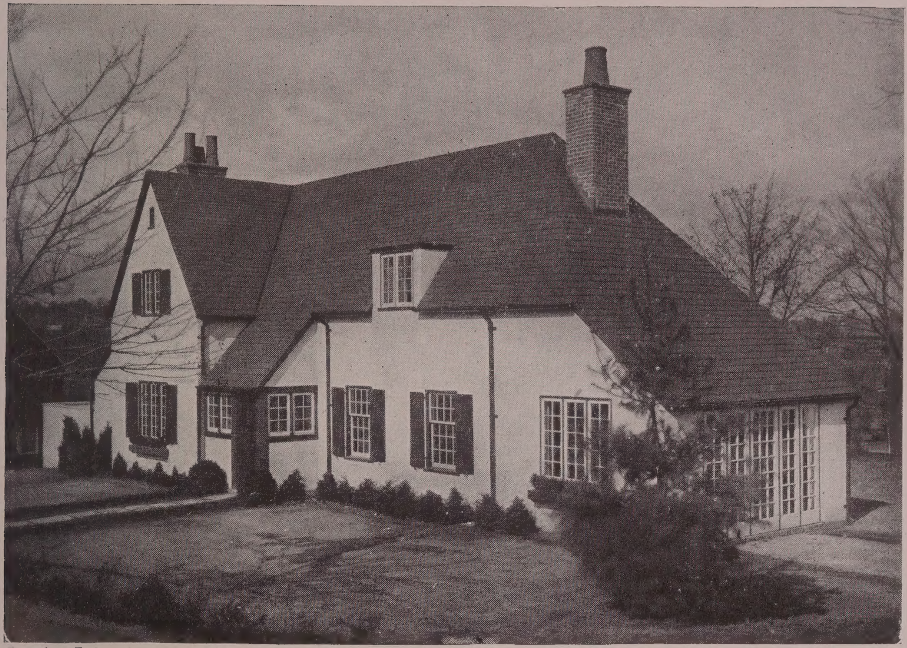
The walls are red cedar shingles painted white. Comb-grained pine has been used for flooring. Woodwork on the first floor is stained brown and painted white upstairs



A breakfast porch and a large pantry afford accommodations not usually found in such a small house

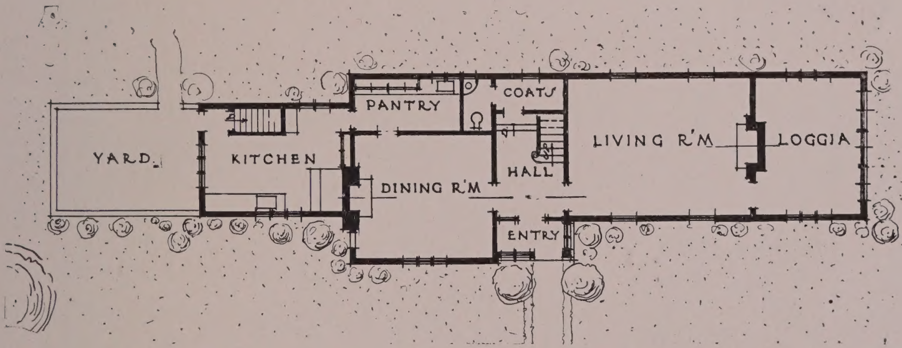


Irregularities here and there where the roof breaks the wall, give interest to the bedrooms



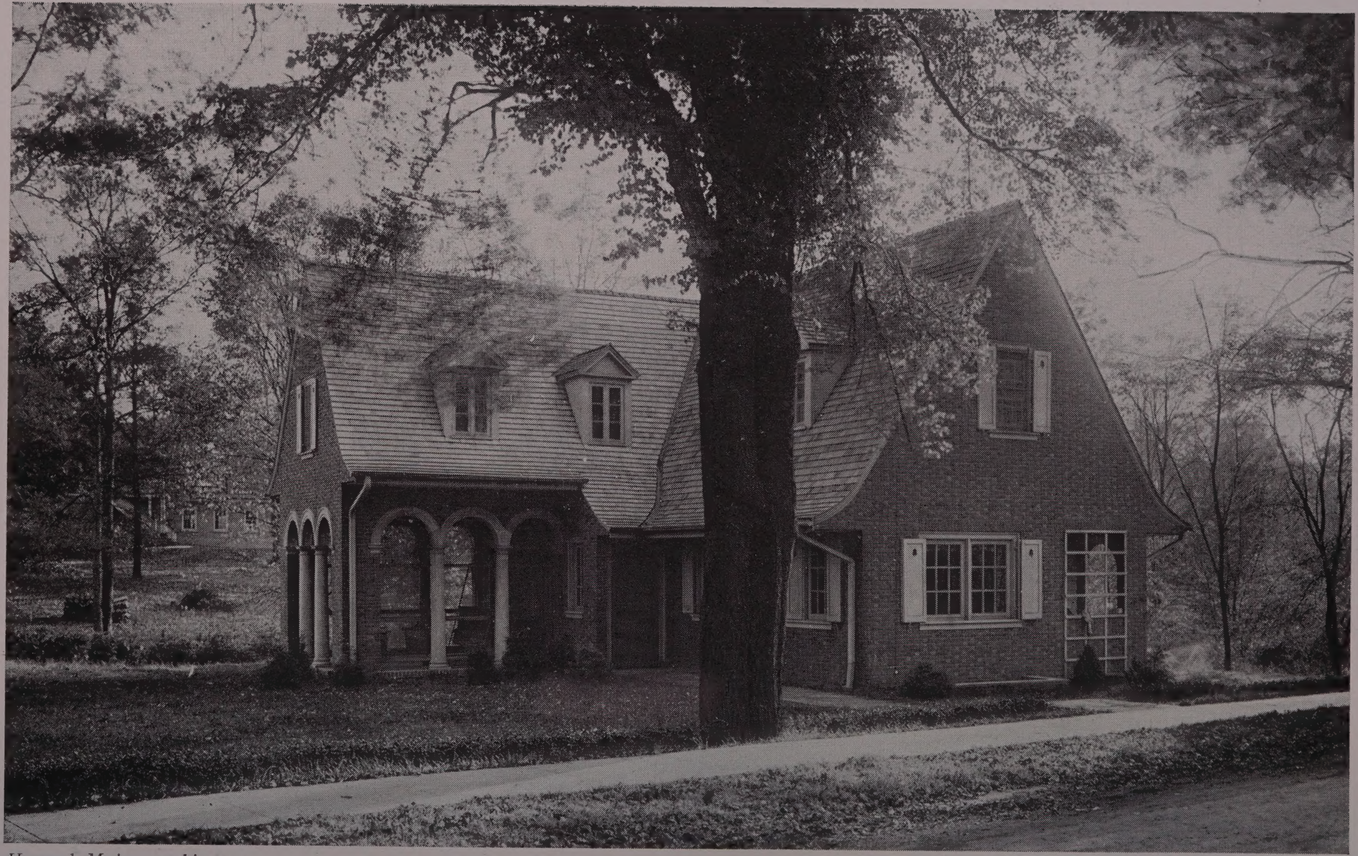
Lewis Colt Albro, architect

Its lines are those of an English cottage. The building is frame-finished with stucco on wire lath. The roof shingles are stained red



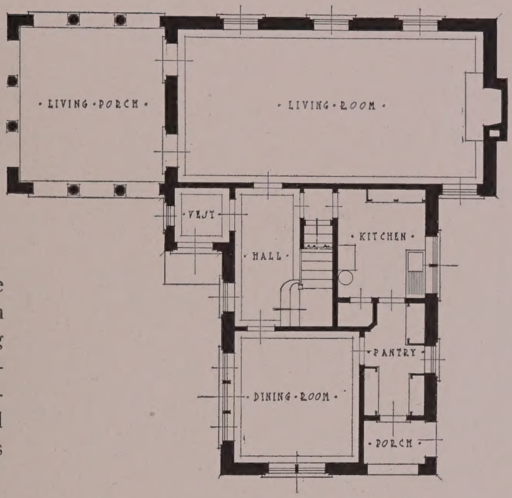
The plan of the first floor shows a one-room depth. It is simple and open in design with a central hallway

AN ENGLISH COTTAGE IN NEW JERSEY COSTING $5,463

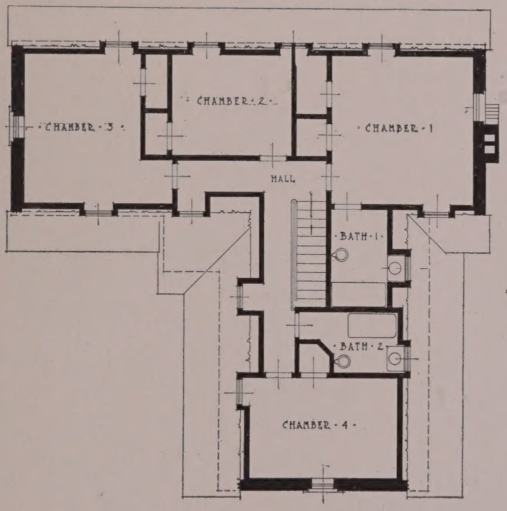


Howard Major, architect

The loggia and general lines give the feeling of unusual interest. It is a small but attractive house

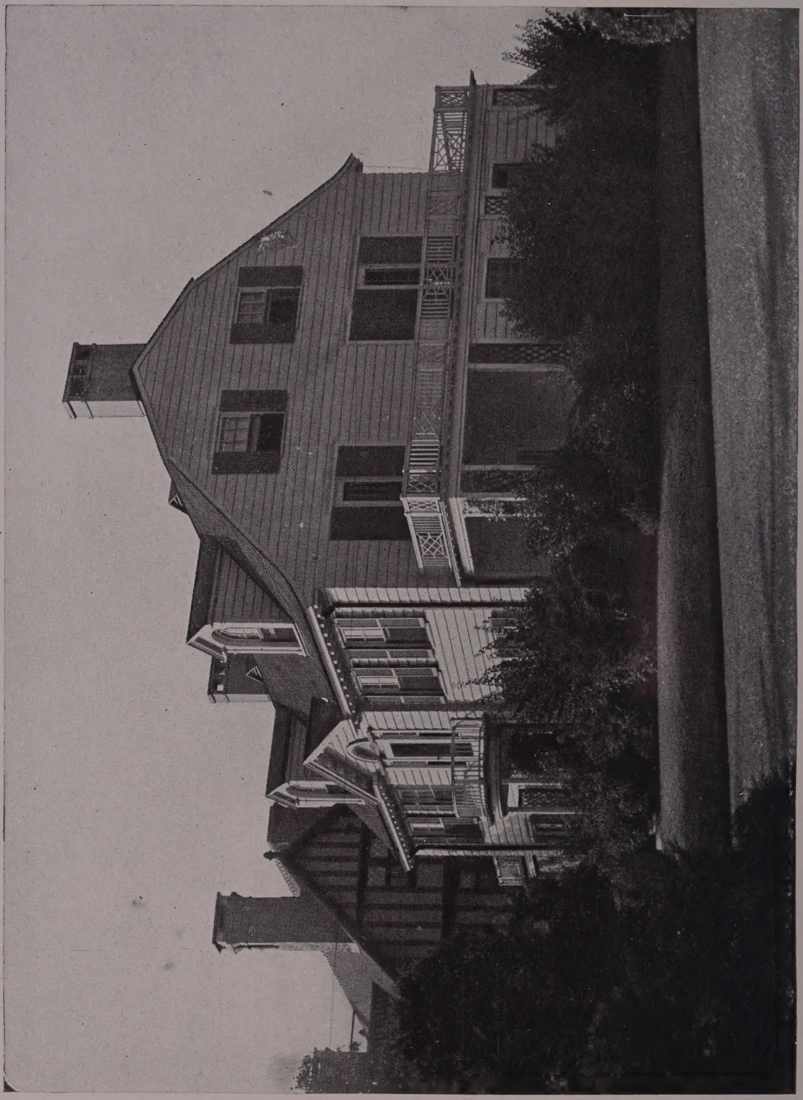


The porch can be enclosed in winter, making another living-room. The vestibule and hall arrangement is interesting



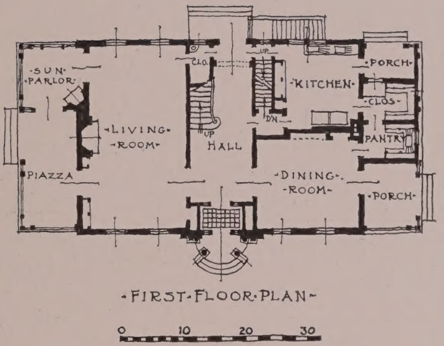
The second floor plan does not allow for much head room, but the roof gives to each room a striking individuality

A SMALL BRICK HOUSE OF INDIVIDUALITY

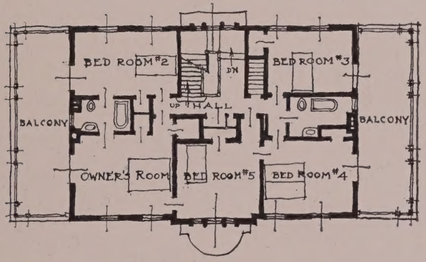


Murphy & Dana, architects

It is a clapboard house of Dutch Colonial lines, commodious and symmetrical. The details of porch railing and front door are especially attractive



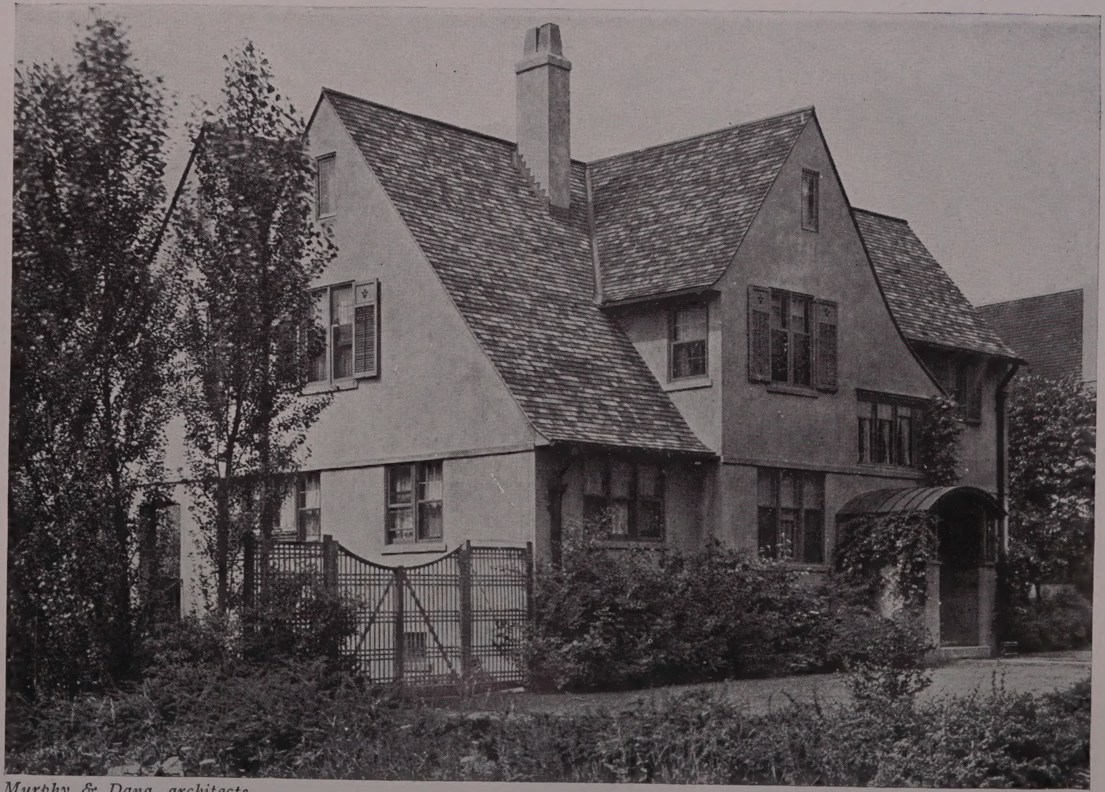
-FIRST-FLOOR-PLAN-



-SECOND-FLOOR-PLAN-

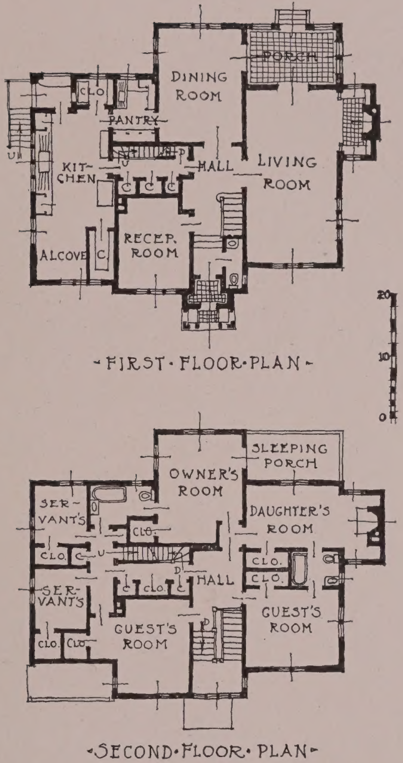
Closet room both upstairs and down is generously planned. On the first floor an interesting feature is the sun parlor and outside fireplace

A NEW ENGLAND SUBURBAN RESIDENCE



Murphy & Dana, architects

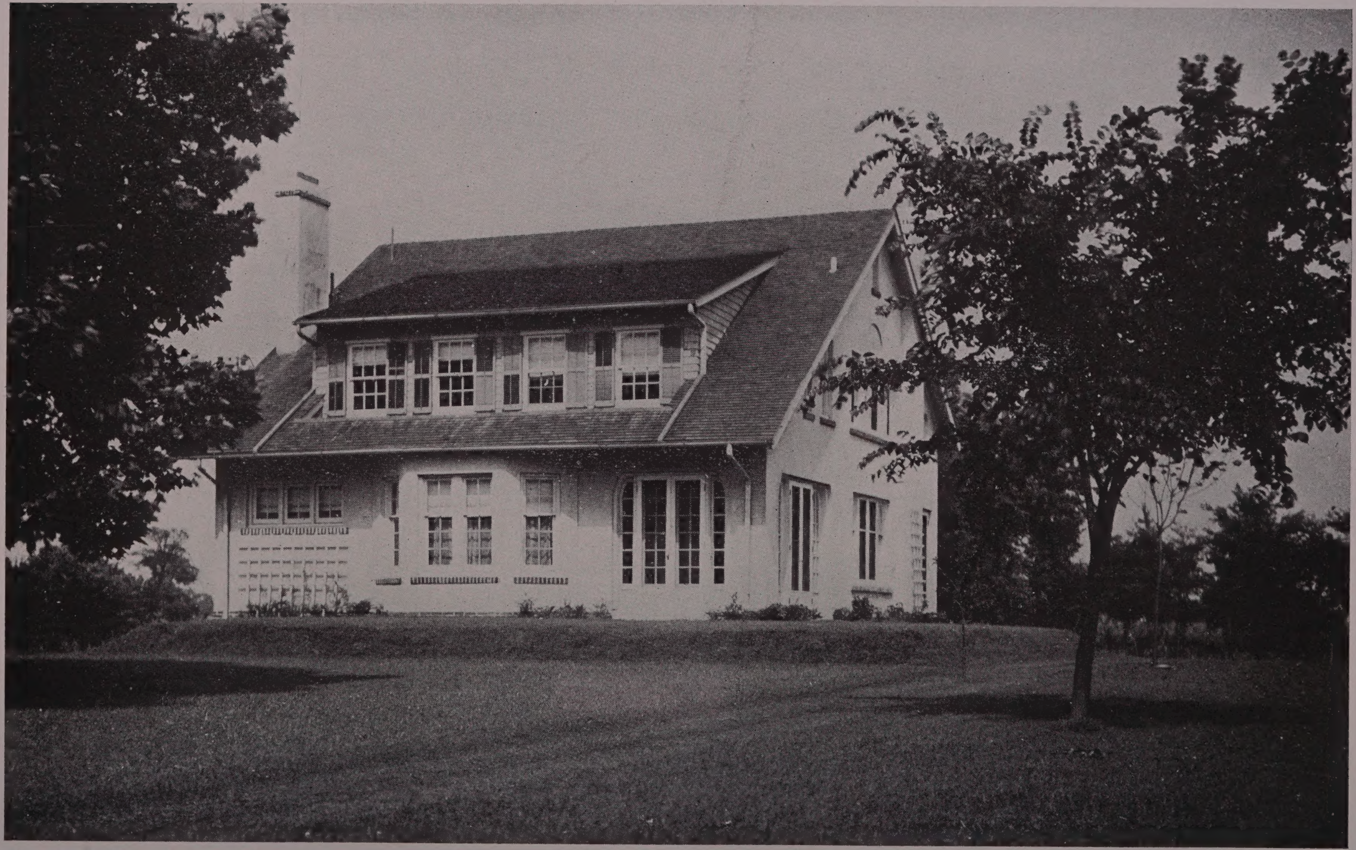
The general lines follow those of an English cottage. The construction is stucco over hollow tile. Roof and shutters are painted green. The entrance doorway looks inviting



HOUSE FOR MRS. R. A. BROWN.
NEW HAVEN, CONN.

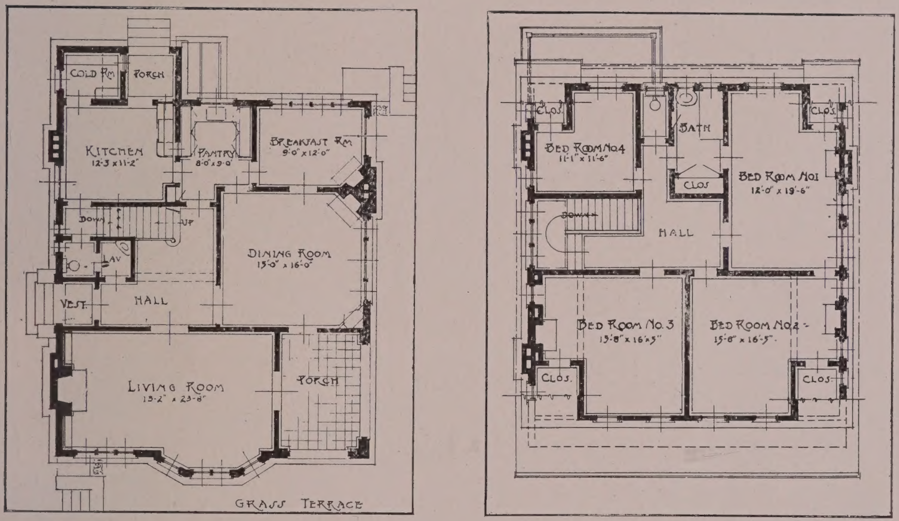
On the first floor the service quarters occupy one entire side, the same arrangement obtaining upstairs where two halls make this privacy possible

AN ENGLISH COUNTRY HOUSE IN NEW HAVEN, CONNECTICUT



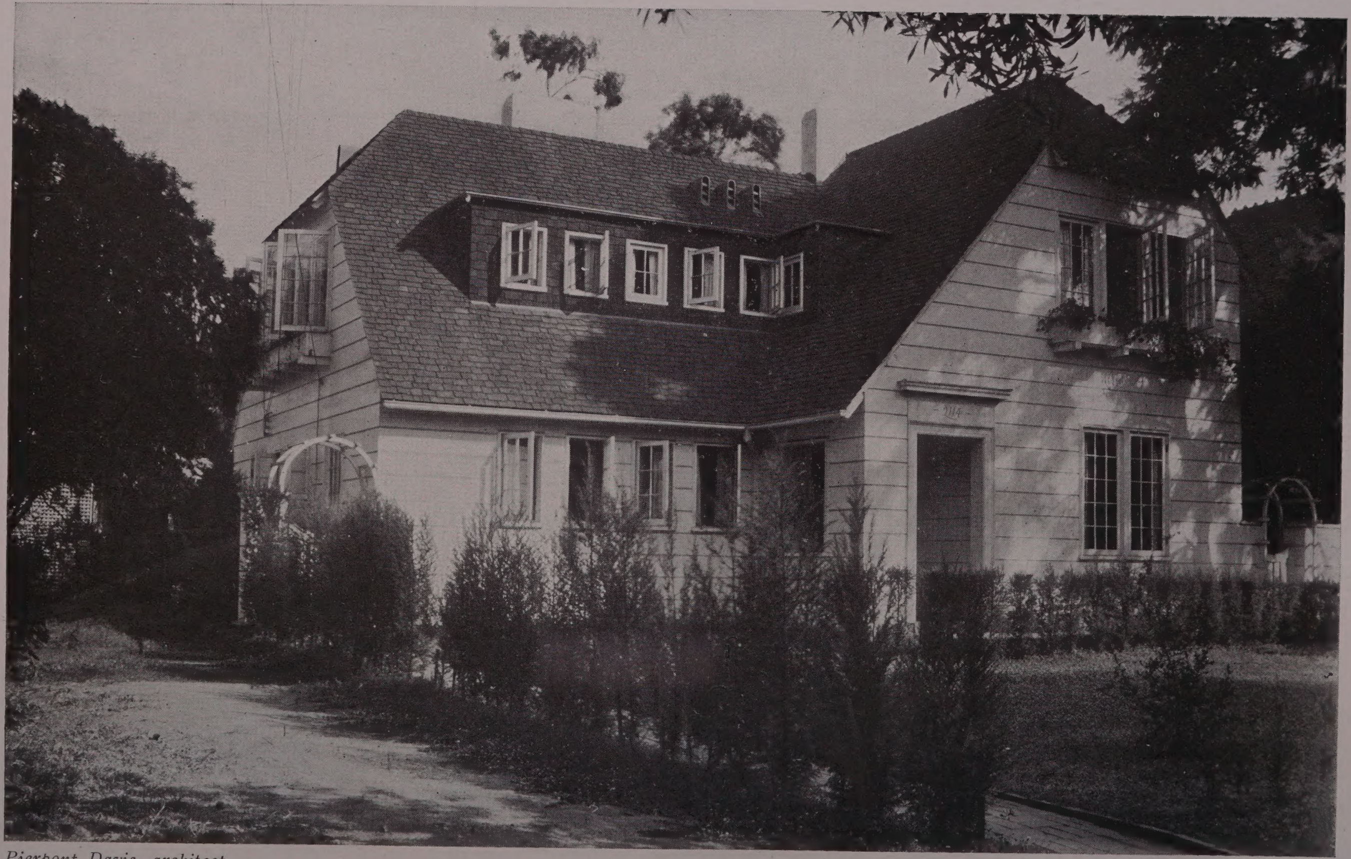
Howell & Thomas, architects

Brick trim is used below the first floor windows to decorate the stucco. The red stain of the roof-shingles further carries out this color scheme



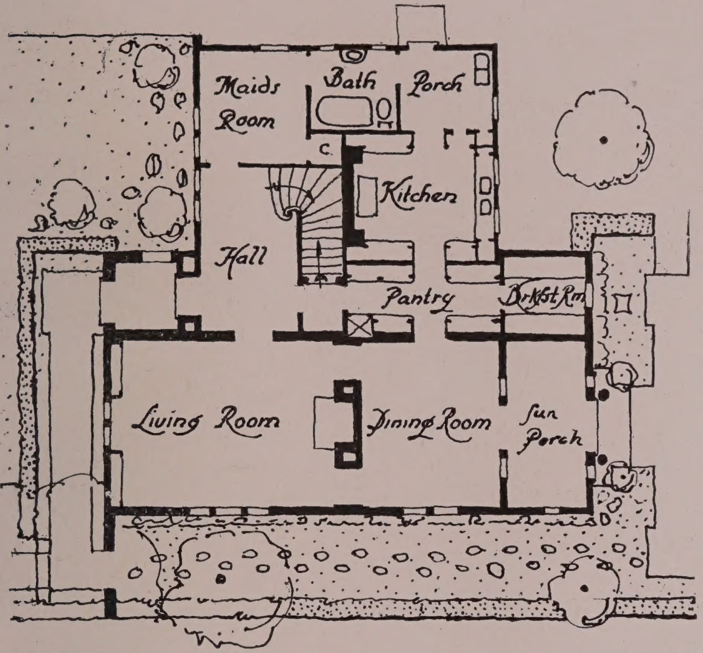
The living-room and corner porch have been so placed as to command the view. A breakfast room with a fireplace is an attractive feature of the first floor. The second floor provides for four chambers and a bath.

A SUBURBAN RESIDENCE OF THE MIDDLE WEST

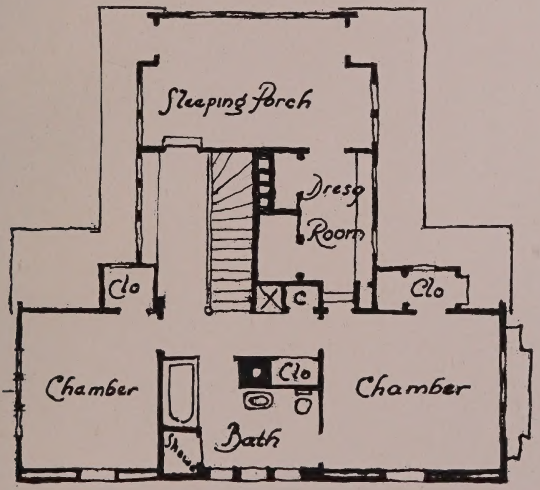


Pierpont Davis, architect

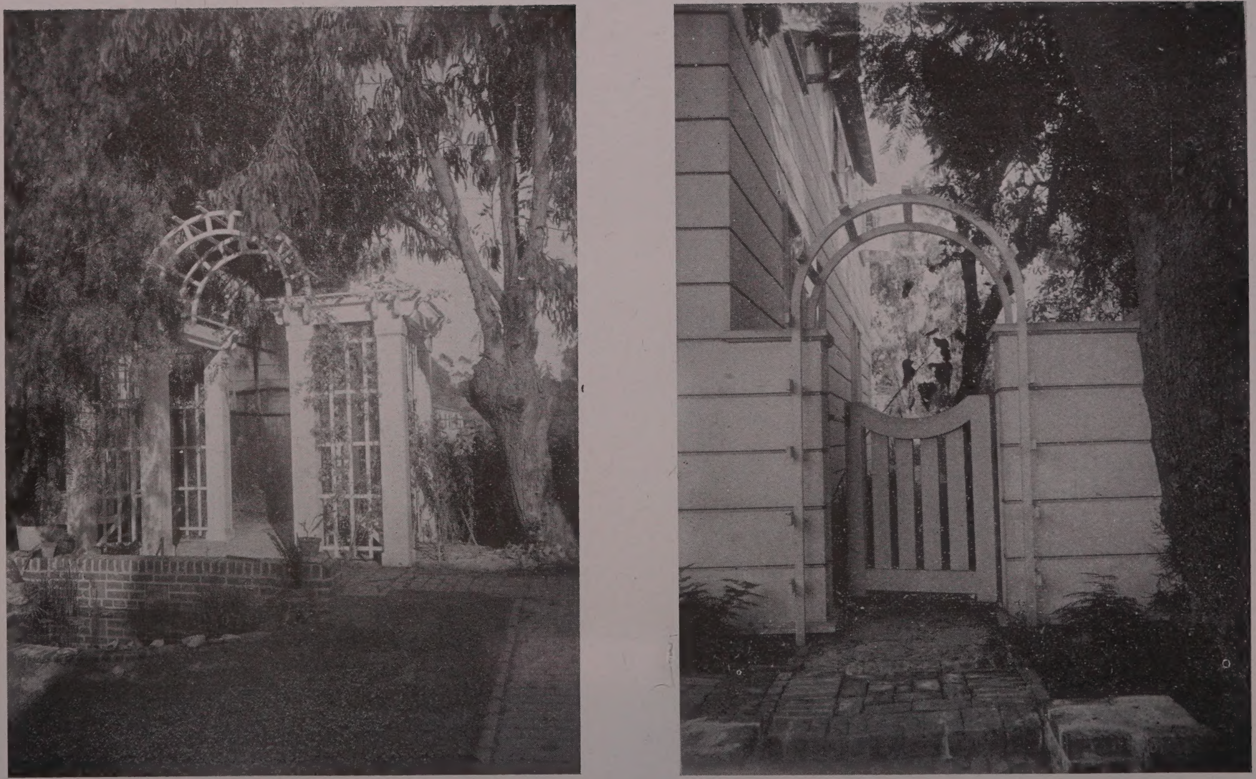
This moderately sized cottage is an adaptation of the picturesque country cottages in the garden cities of England. Broad clapboards painted white have been used. The roof is painted a moss green



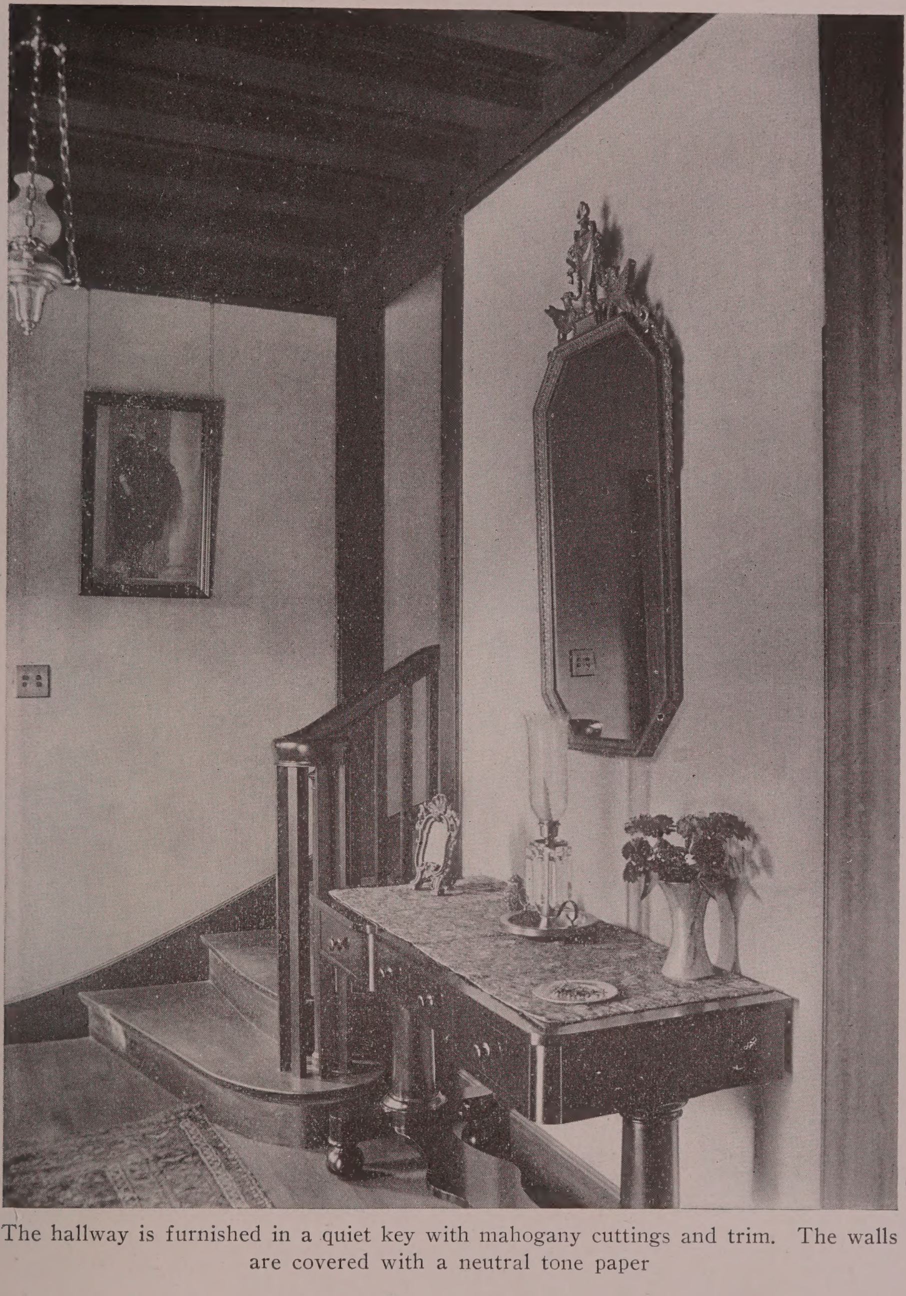
The living and dining-rooms face the side yard, the sun porch and breakfast room look over a formal garden. It is an arrangement that gives abundant light and a pleasant outlook



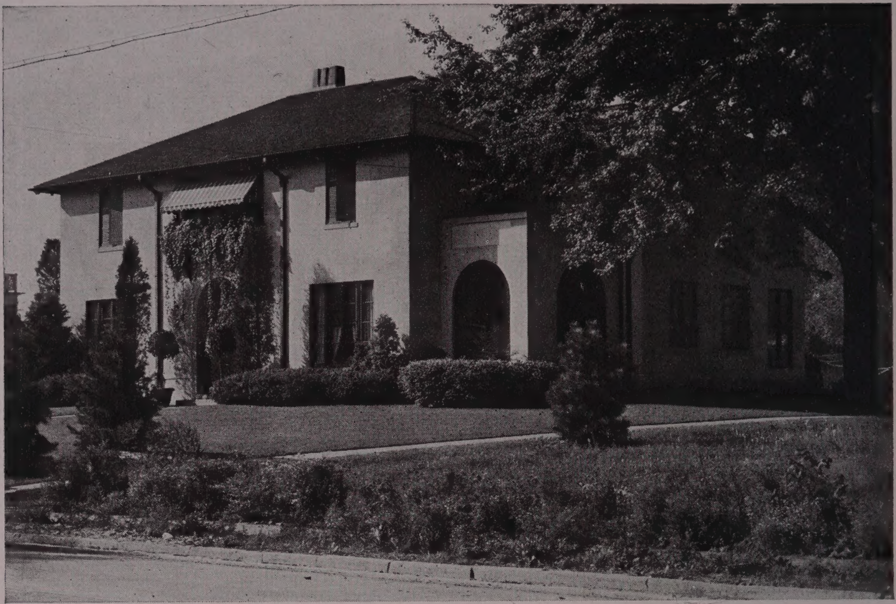
The house has been built for a small family. Hence the two chambers. As it is situated in California, the sleeping balcony serves as a third bedroom



On the property are two details worthy of special mention. One — that to the left is a trellised arbor at the head of the formal garden; the other is a little service gate

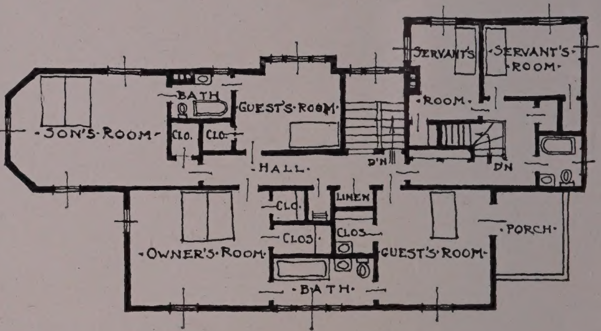


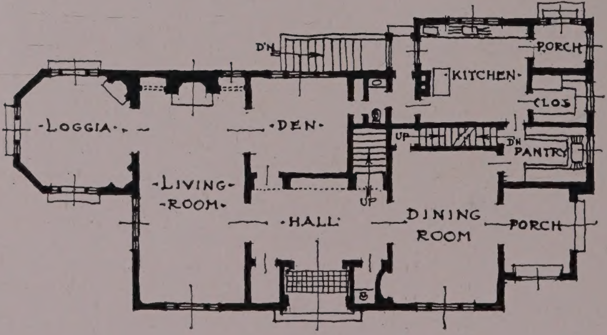
The hallway is furnished in a quiet key with mahogany cuttings and trim. The walls are covered with a neutral tone paper



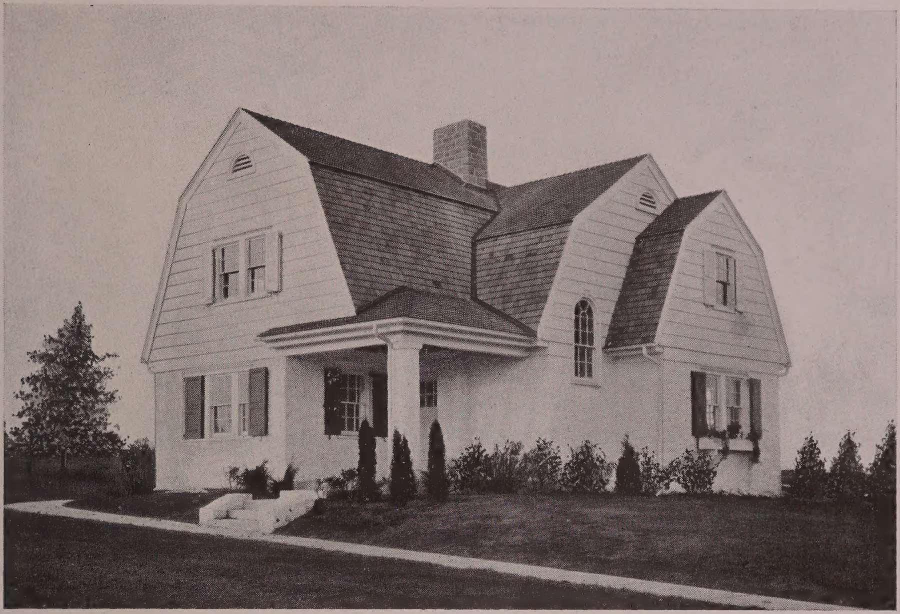
Murphy & Dana, architects

A HOUSE OF SPANISH PRECEDENTS



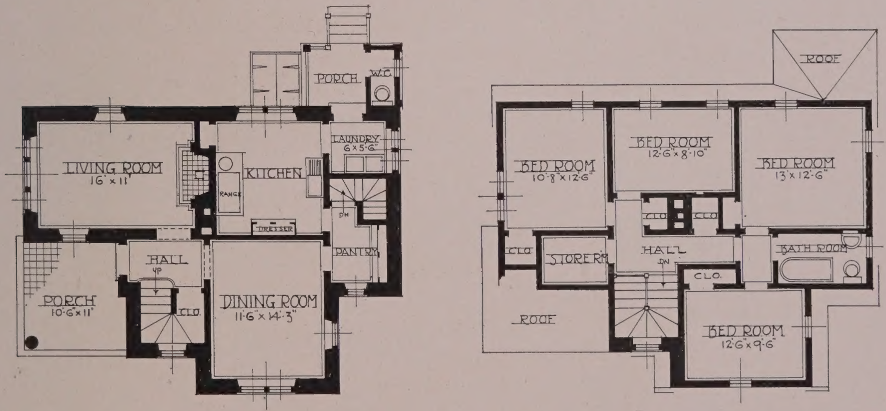


Both in its exterior line and its interior arrangement this house is unusually attractive. The stucco walls make an excellent background for the planting. Commodious kitchen quarters are a commendable feature



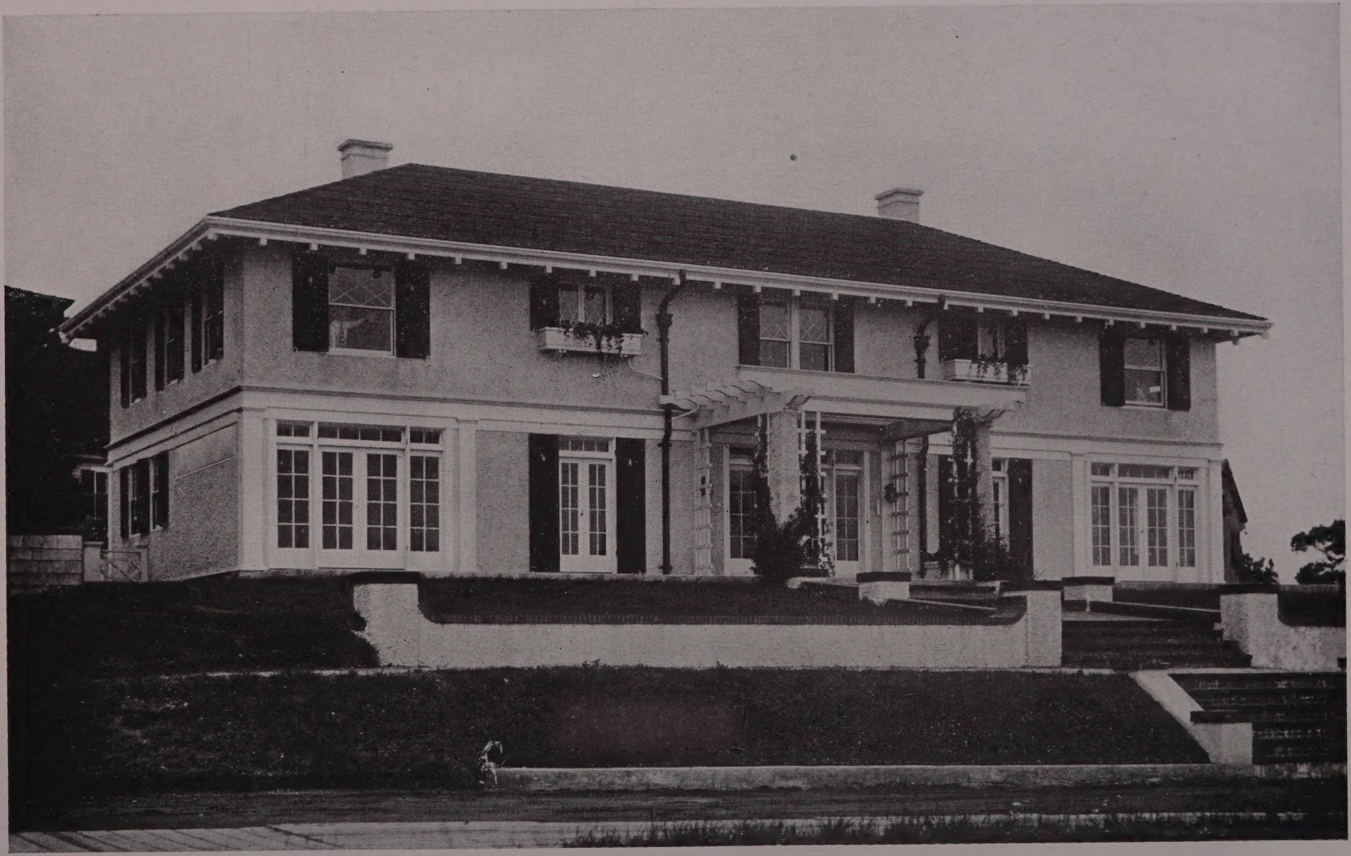
Martin & Kilpatrick, architects

Through the unusual gambrel roof treatment this little house possesses a striking individuality, a departure from the Dutch Colonial precedents. Stone whitewashed is used on the first story and shingles above



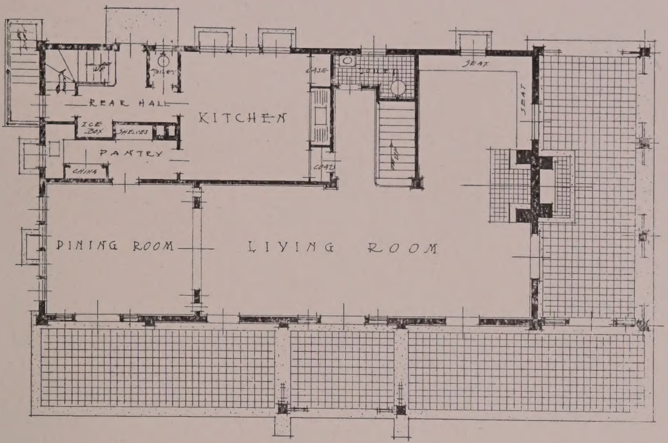
Hall space has been reduced to a minimum on both floors. One large chimney serves the heating and cooking agents. The arrangement is convenient, home-like and pleasant

STONE WALLS, WHITEWASH AND SHINGLE

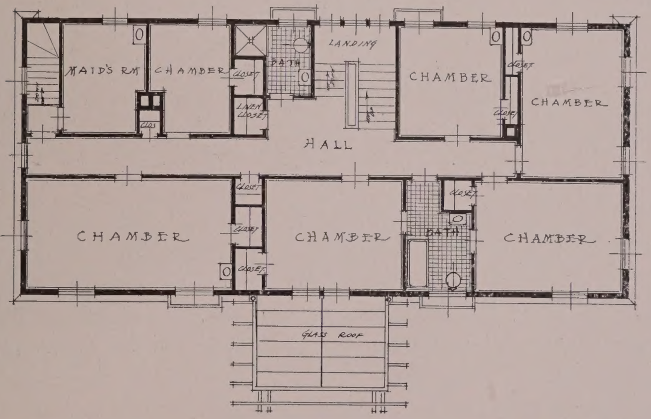


Hanker & Cairns, architects

Because of its seashore location all the light available is given the rooms. A paved terrace on two sides serves for porch and in stormy weather there is the pergola which has a glass roof

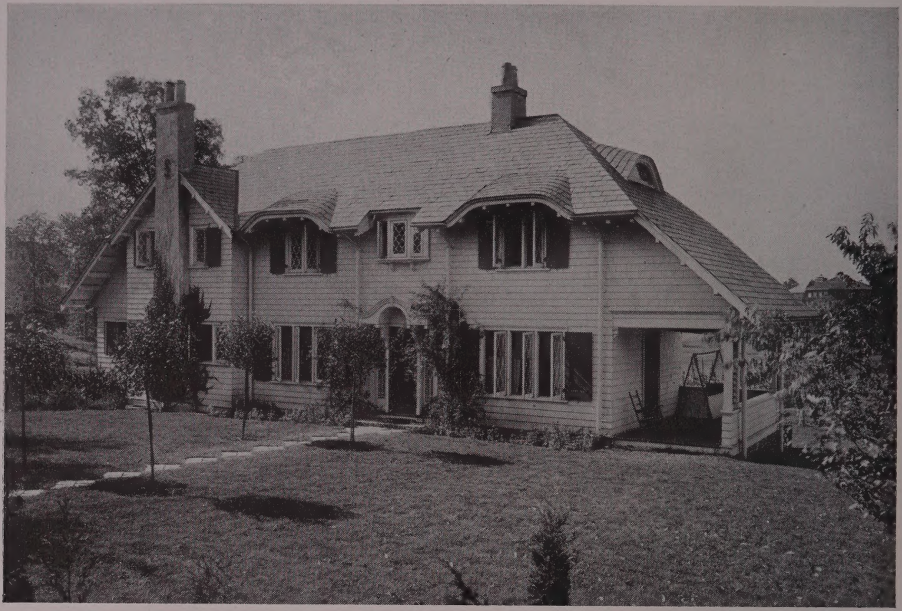


The plans are such as can be reduced for a house of smaller proportions. They are simple and yet interesting, especially in the treatment of the stairs



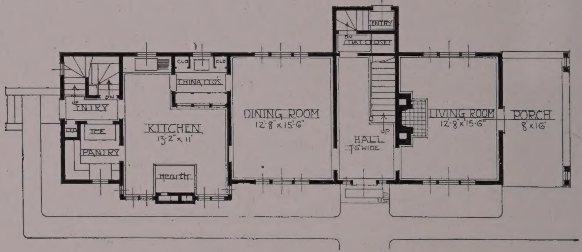
In reducing these plans one of the chambers could be eliminated, leaving the front bedrooms with the best view

A SEASHORE HOUSE WITH SIMPLE PLANS

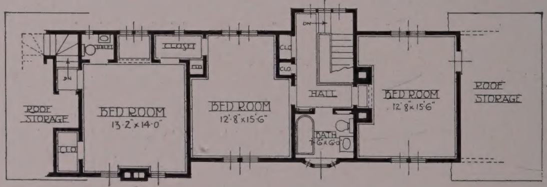


Kelly & Graves, architects

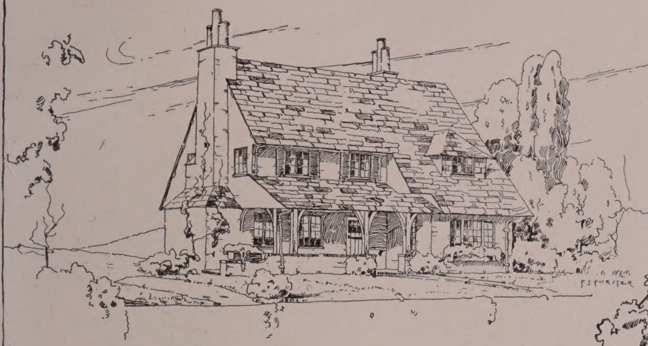
The lines of an English cottage are here reproduced in a New England home through the medium of wood construction, the exterior being white painted shingles



The arrangement of the service department is especially noteworthy, an arrangement embracing every equipment conducive to the expeditious handling of household activities

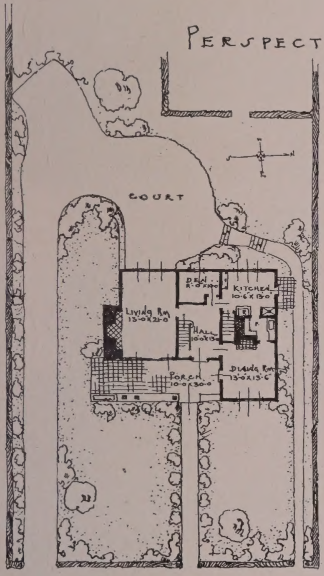


Storage room is provided under the roof so that none of the bedrooms are cut. A rear stairway leads to a bedroom that can be used either by family or servant, entrance being effected through a closet



PERSPECTIVE VIEW

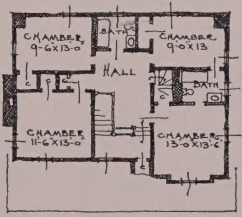
DETAIL OF CHIMNEY



PROPERTY PLAN

ENGLISH TYPE OF
HOUSE IN COURSE
OF CONSTRUCTION
AT HARTSDALE N.Y.
FOR MRS H.W. RUGER

CARETTO & FORSTER
ARCHITECTS

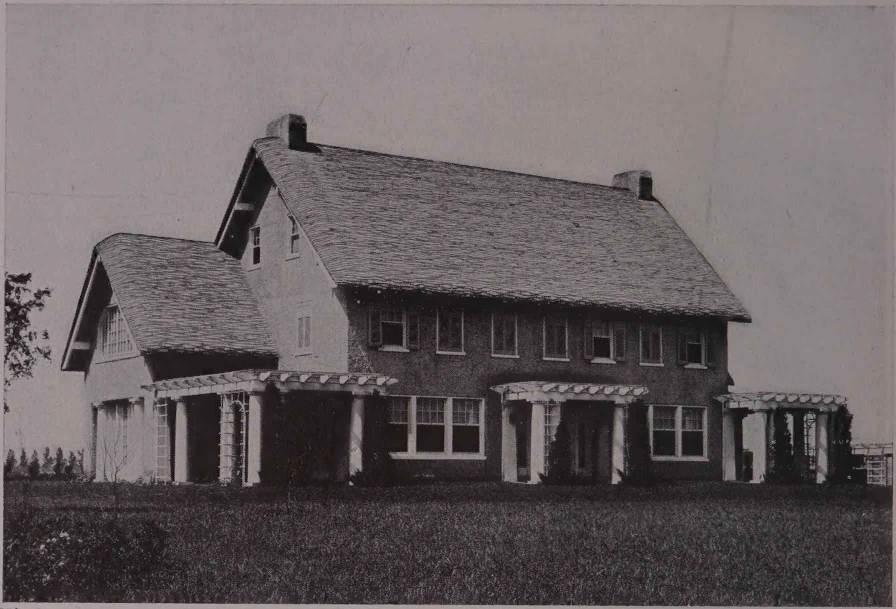


SECOND FLOOR PLAN

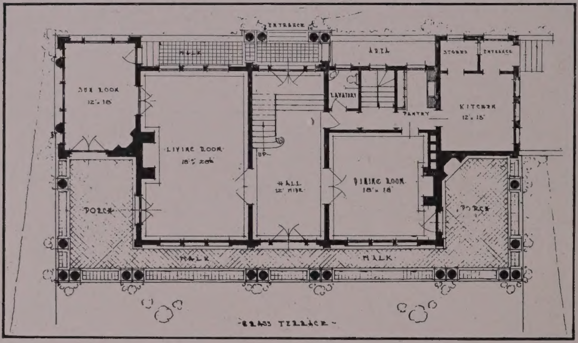
THE ABOVE SKETCHES SUGGEST AN IDEA OF WHAT CAN BE DONE ON A SMALL PLOT THIS HOUSE IS IN COURSE OF CONSTRUCTION BEING BUILT OF STUCCO AND LATH ON FRAME LOCATED ON A SLOPING HILL AFFORDING AN OPPORTUNITY TO BUILD A GARAGE ON THE CELLAR LEVEL UNDER THE LIVING ROOM. THE GARAGE CEILING WALLS & TRIM ARE FIREPROOF CONSTRUCTION THE COMPLETE CONTRACT WAS LET FOR $7,700

ENTRANCE GATE

A study of the plans and elevations of this small house of English type shows what modern construction can do to make an artistic house of moderate cost

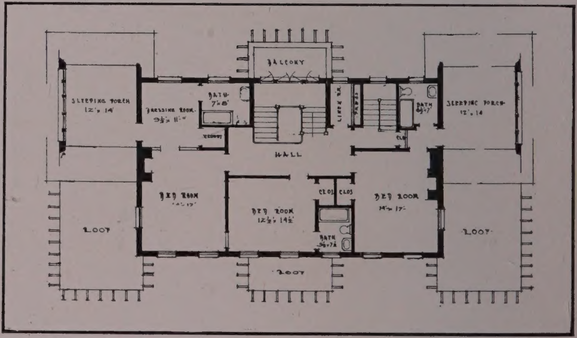


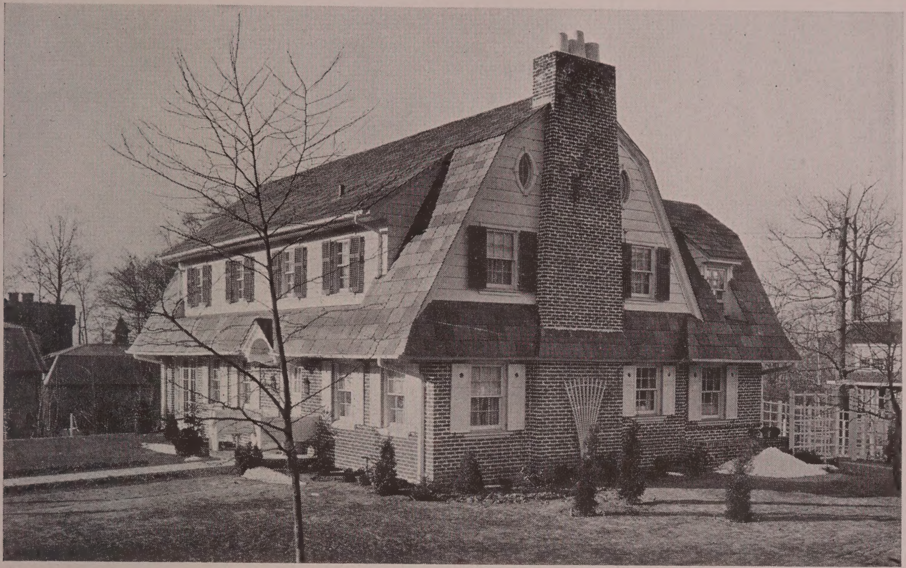
W. Duncan Lee, architect



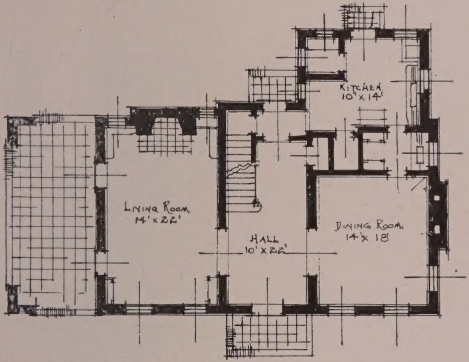
STUCCO AND THATCH IN A SOUTHERN SUBURBAN HOME

By laying the roof shingles thatch-wise and leaving the stucco rough finished, the similitude of cottage construction has been given this house. Its lines and plans could both be reproduced on a smaller scale



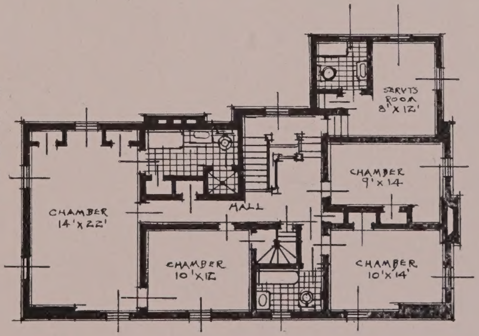


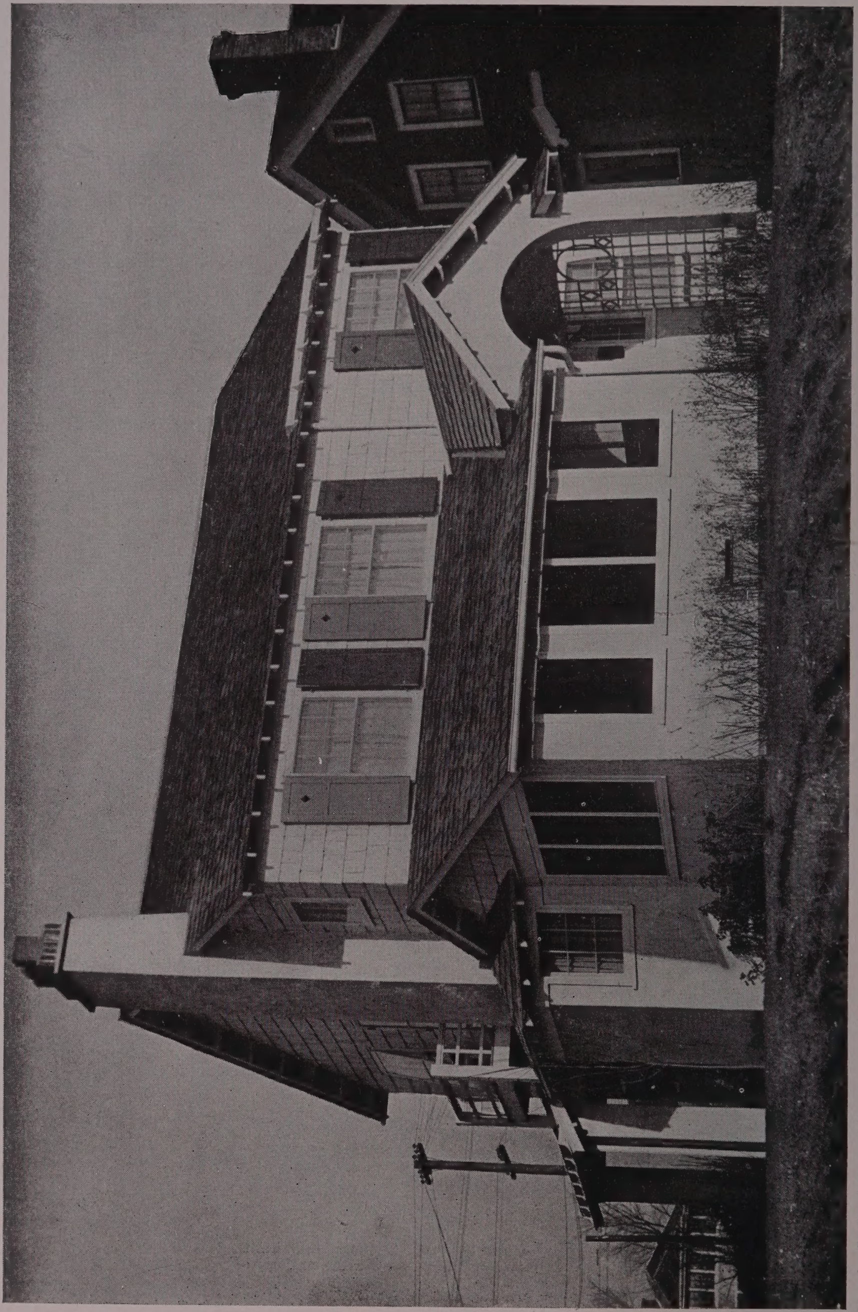
Caretto & Forster, architects



A SMALL ROOMY HOUSE FOR THE SUBURBS

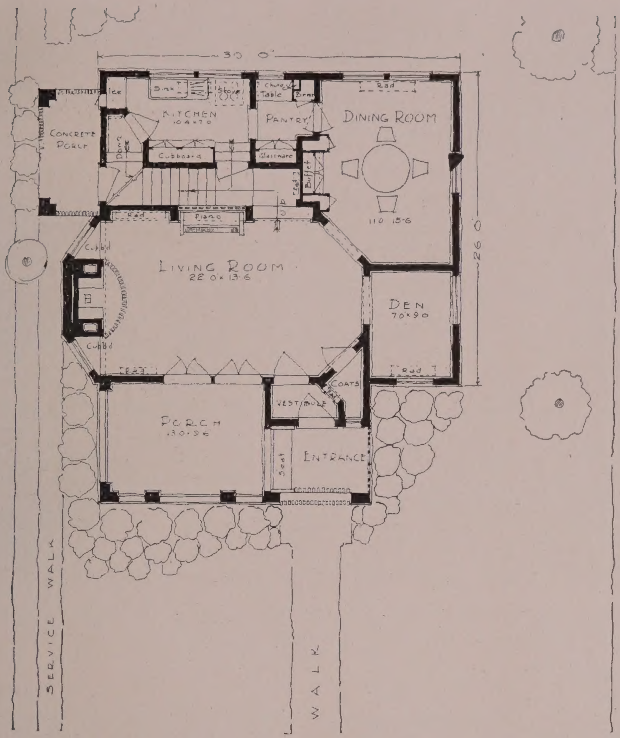
The combination of red brick, in white bond, vari-colored slate and white wood trim make this an interesting house to look at. A study of its plans prove the interior to be no less attractive and livable.



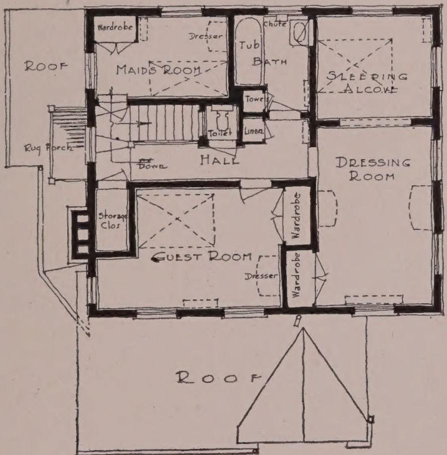


H. A. Sullwold, architect

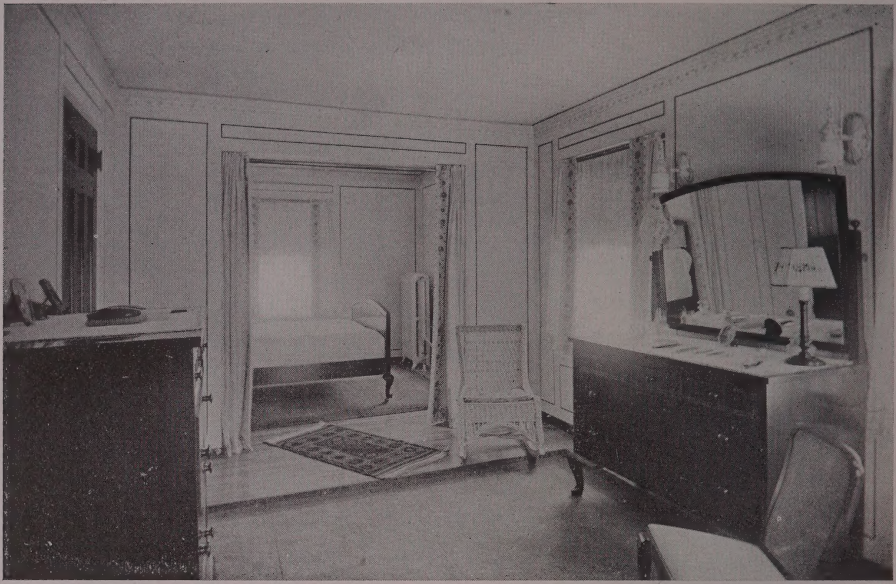
This house measures 24′ x 30′, not including porches. Its exact cost was $5,376.23, and it can well serve for an example of what difference in cost simple construction will make



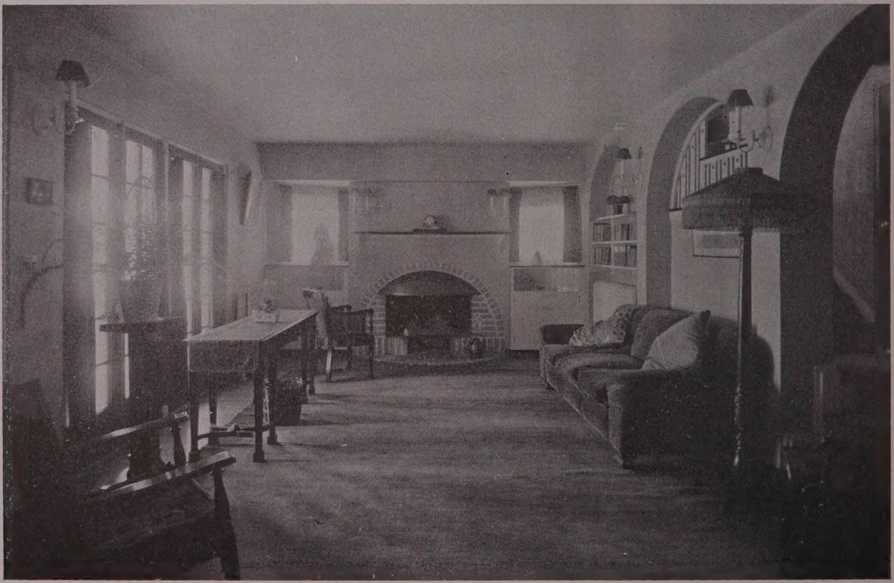
Every inch of space is used so that the living quarters will both appear and be large. This is done without sacrificing comfort



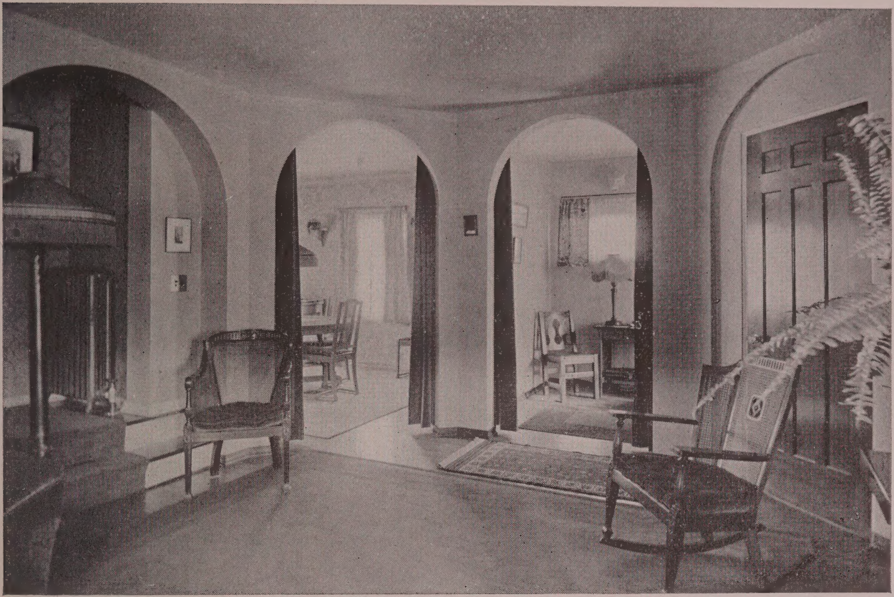
The sleeping alcove, an adjunct that might well be included in all suburban houses, serves for an extra bedroom



A heavy curtain separates dressing-room and alcove so that the sleeping quarters can always be cool without chilling the rest of the room



The color scheme of the living-room is mulberry draperies and rug, copper and green fireplace and putty colored paper



The dining-room and den open directly from the living-room, but can be easily separated by draperies

The dining-room is finished in silver gray oak with the cretonne curtain motif repeated upon the buffet doors

For the benefit of those readers who desire to communicate with the architects of the houses shown on these pages, the following list of names and addresses is appended:

Albro, Lewis Colt, 2 West 47th Street, New York City.
Baker, Norman Baird, 16 Ingram Street, Forest Hills, L. I.
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Caretto & Forster, 30 East 42nd Street, New York City.
Cram, Ralph Adams, 15 Beacon Street, Boston, Mass.
Davis, McGrath & Keissling, Flatiron Bldg., New York City.
Druckenmiller, Stackhouse & Williams, Land Title Bldg., Phila., Pa.
Duhring, Okie & Ziegler, 1218 Chestnut Street, Philadelphia, Pa.
Ellis, A. Raymond, 36 Pearl Street, Hartford, Conn.
Embury II, Aymar, 132 Madison Avenue, New York City.
Faulkner, Albert, 320 East 67th Street, New York City.
Hammit, Howard, 103 Park Avenue, New York City.
Hanker & Cairns, Scimeter Bldg., Memphis, Tenn.
Hatton, Horace T., Cutler Bldg., Rochester, N. Y.
Hunt, Myron, & Elmer Grey, Wright & Callender Bldg., Los Angeles, Calif.
Ingraham, George Hunt, 2A Park Street, Boston, Mass.
Keen, Charles Barton, Bailey Building, Philadelphia, Pa.
Kelley & Graves, 57 Mt. Vernon Street, Boston, Mass.
Lee, W. Duncan, Travelers Bldg., Richmond, Virginia.
Little, J. Lovell, Jr., 15 Beacon Street, Boston, Mass.
Martin & Kirkpatrick, 130 S. 15th Street, Philadelphia, Pa.
Miller, Claude, Denville, N. J.
Murphy & Dana, 331 Madison Ave., New York City.
Putnam & Cox, 91 Spooner Road, Chestnut Hill, Boston, Mass.
Purdon, James, 8 Beacon Street, Boston, Mass.
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